







# **EFFECTIVE CONJURING**



**BY THE SAME AUTHOR**

**PAPER MAGIC  
MORE PAPER MAGIC  
MATCHSTICK MAGIC  
HANDKERCHIEF MAGIC  
IMPROMPTU CONJURING  
MONEY MAGIC**

# EFFECTIVE CONJURING

FOR HOME ENTERTAINMENTS AND  
PUBLIC PLATFORMS

BY  
**WILL BLYTH**

M.I.M.C., S.I.C.M.

MEMBER OF THE EXECUTIVE COUNCIL OF THE MAGIC CIRCLE, LONDON  
VICE-PRESIDENT OF THE SHEFFIELD CIRCLE OF MAGICIANS

WITH 143 ILLUSTRATIONS  
BY THE AUTHOR



METHUEN & CO. LTD.  
36 ESSEX STREET W.C.  
LONDON

*First Published* . . . . . *October 4th 1928*  
*Second and Cheaper Edition* . . . . . *1932*

PRINTED IN GREAT BRITAIN

DEDICATED TO THE MEMORY  
OF THE LATE  
NEVIL MASKELYNE

WHO WROTE THE INTRODUCTION TO MY FIRST BOOK ON  
MAGIC, AND WHOSE FATHERLY COUNSEL AND KINDLY  
ENCOURAGEMENT I SHALL ALWAYS REMEMBER  
WITH GRATITUDE AND AFFECTION



# CONTENTS

	PAGE
INTRODUCTION . . . . .	ix
AN ALPHABETICAL OPENING . . . . .	I
MAGICAL OPENINGS . . . . .	8
THE MYSTIC CIRCLE . . . . .	17
COMBINATION OF MAGICAL EFFECTS . . . . .	26
SMALL DETAILS IN MAGIC . . . . .	34
THREE BLIND MICE . . . . .	37
CONFEDERACY . . . . .	44
SELECTING AN ASSISTANT . . . . .	49
THE FAIRY BALL AND MYSTIC CYLINDER . . . . .	52
THE SYMPATHETIC CUBES . . . . .	57
MAGICAL SECRECY, OR MUTENUB WINRINY . . . . .	64
THE ROYAL HUNT MYSTERY . . . . .	67
PIP, SQUEAK, AND WILFRED . . . . .	74
ORNATE MAGIC . . . . .	78
ARMY OR NAVY . . . . .	83
NEW EFFECTS . . . . .	87
A B C . . . . .	97
THE ELUSIVE STOP . . . . .	101
MAGICAL FACILITATIONS . . . . .	107
INSTANTANEOUS PHOTOGRAPHY . . . . .	115
NINE-A-SIDE . . . . .	119
A STUDY IN BLACK AND WHITE . . . . .	124
INDESTRUCTIBLE COLOURS . . . . .	128
A B C MEMORY PICTURES . . . . .	132
THE CHINESE RINGS . . . . .	136
THE SLIDING DIE BOX . . . . .	141
FAIRYLAND OF MAGIC :	
JACK AND THE BEANSTALK . . . . .	146
OLD MOTHER HUBBARD . . . . .	147
ALADDIN . . . . .	149
HUMPTY-DUMPTY . . . . .	150
JACK AND JILL . . . . .	150

	PAGE
RED RIDING HOOD . . . . .	150
CINDERELLA . . . . .	151
THE MAGIC CARPET . . . . .	152
JACK AND THE BEANSTALK . . . . .	153
HUMPTY-DUMPTY . . . . .	161
JACK AND JILL . . . . .	166
A MATCH ACT :	
CARD TO MATCHBOX . . . . .	171
MAGICAL EXTINCTION OF LIGHTED MATCH . . . . .	172
MAGICAL RE-IGNITION OF MATCH . . . . .	174
MATCH VANISH . . . . .	174
PIANO TRICK . . . . .	175
THE WORM THAT TURNED . . . . .	177
PAT AND HIS PIGS . . . . .	178
PAPER-TEARING ACT :	
THE FIREMAN'S STORY . . . . .	185
CHRISTMAS TREE . . . . .	185
FIRE ESCAPE . . . . .	187
FIREMEN . . . . .	188
RESCUED LADY AND FRIENDS . . . . .	189
FIRE ENGINE DRIVING WHEEL . . . . .	190
FIRE STATION GATE . . . . .	192
TEA CLOTH . . . . .	193
FLOWERS FROM CONE . . . . .	193
STAR . . . . .	194
A PHENOMENAL MEMORY . . . . .	200
LITTLE MISS MUFFETT . . . . .	206
THE AFGHAN NECKLACES . . . . .	210
THE SEVERED AFGHAN NECKLACE . . . . .	214
AN ALPHABETICAL FINALE . . . . .	217

## APPENDIX

MAGICAL APPARATUS . . . . .	222
MAGICAL DEALERS . . . . .	223
MAGICAL SOCIETIES . . . . .	223
MAGICAL JOURNALS . . . . .	224

## INTRODUCTION

**T**HIS is a book which should prove of great assistance to those who desire to entertain by means of the fascinating art of conjuring, either at home entertainments or upon the public platform.

It consists of a series of papers on conjuring, and a number of original magical effects, which have been either read or demonstrated by the author on public platforms or at private gatherings of magical societies in various parts of the country, including Birmingham, Bradford, Liverpool, Manchester, and Sheffield.

There are therefore no theoretical chapters in the book, or 'might work if made up' effects, which may, or may not, stand the test of public presentation.

Every item has been presented by the author, not only before the general public, who may generally be relied on to give audible expressions of their likes and dislikes, but also before meetings of conjurers, where candid criticism has resulted in filling up several possible pitfalls and leaving everything fairly even and workable.

Most of my previous works on conjuring have dealt with specific subjects, such as paper, match-sticks, handkerchiefs, coins, etc. The present volume, however, contains a variety of useful effects which, if presented with due regard to the methods set forth, should prove entertaining to young and old.

Each item has been described with minute detail, and the many illustrations have been designed so that even 'he who runs may read'. This feature will, I feel sure, be appreciated even by experienced performers, who can thus test any item without the necessity of having to study elaborate literary descriptions. It also enables them to



select more readily those items which would be suitable to their programme.

It is not my intention to enlarge this introduction further. It has already explained briefly the kind of magical fare set forth in the following pages, and I hope that this fare will be satisfying to the appetites of my brother-entertainers.

To all of them I wish, in a magical sense, that 'good digestion may wait on appetite, and health on both', or, in other words, may they find useful and entertaining items within the book to satisfy their magical desires, and may successful presentation follow.

WILL BLYTH

*July 1928*

# **EFFECTIVE CONJURING**



# EFFECTIVE CONJURING

## AN ALPHABETICAL OPENING

### EFFECT

A FEW cards are shown on which are printed certain letters of the alphabet. These are distributed among the audience, who are asked to note the particular letter which they hold.

Attention is drawn to a large hand fixed on a stand; also to a pistol fitted with a large muzzle. The cards are collected by the performer, placed in the muzzle of the pistol, and fired at the hand. Immediately the letters are seen to attach themselves to the thumb and fingers of the hand.

The members of the audience are asked to identify their cards, and the performer then points out that the letters form a word of greeting, 'H A L L O', with which he proposes to open his programme of magic.

He also says that the greeting is intended for every one. 'All of you', he emphasizes, at the same time removing the initial H and the final O, thereby leaving the word 'A L L' displayed on the hand.

### MATERIALS REQUIRED

1. Ten cards, two of each, lettered A, H, and O respectively, and four lettered L, as indicated in Fig. 1.

2. A large hand mounted on a stand. This is similar in principle to the old-style 'Card Star' conjuring prop., for use with playing cards. This, with the addition of two cards bearing full stops, for the sixth point of the star, may be substituted, if desired. It is obvious, however, that the

hand provides a novel and up-to-date presentation of the effect.

The hand is easily cut from wood with a fretsaw. The one I have in use was constructed from three-ply wood,

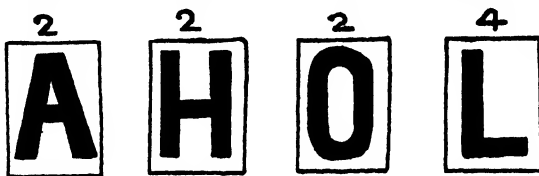


FIG. 1

coloured a light pink, with dark markings for the finger and palm lines. The only really difficult part to construct is

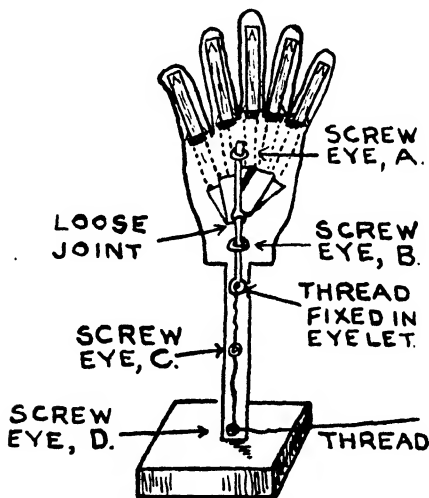


FIG. 2

the spring mechanism for the release of the cards, but the result will well repay the trouble of making.

Elastic or wire springs may be used, but the latter are much more durable and reliable, as elastic must, of course,

be renewed from time to time, and even then may possibly fail at the crucial moment.

I propose, therefore, to describe the system of wire springs which I use, but, if the reader prefers, elastic pulls may easily be substituted.

The construction of the hand is shown in Fig. 2. It will be noted that the thumb and fingers are fitted with a metal strip, at the top end of which is a small slit for inserting a card. At the lower end a steel spring is fixed, which, when free, presses the metal strips along the thumb and fingers. As this is rather an important part of the mechanism an enlarged view is shown in Fig. 3.

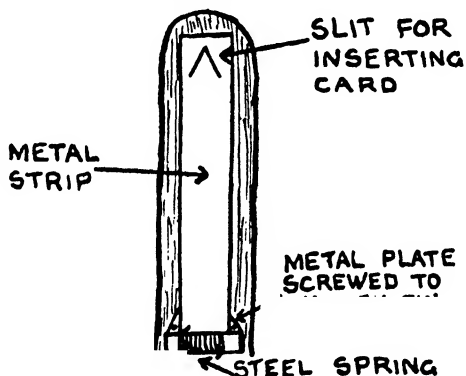


FIG. 3

A jointed metal rod release is fixed to the palm of the hand. The rod is held in position by the screw eyes lettered A and B in Fig. 2. An eyelet is drilled at the bottom of the rod, to which is fastened a long black thread, passing through the screw eyes C and D.

When the cards are folded downwards they are held in position by the metal rod, as indicated by the dotted lines in Fig. 2. A slight pull of the thread is sufficient to release the metal rod, when the metal strips, with the cards attached, instantly revert to their original positions.

## EFFECTIVE CONJURING

3. A conjurer's pistol, as shown in Fig. 4.

This may be of the ordinary toy variety, firing a percussion paper cap. In fact, for drawing-room performances this kind of pistol is far preferable, as many people, especially ladies, dislike the loud explosive pistols used by some performers.



FIG. 4

Covering the barrel of the pistol is a blackened cardboard cone. This must be made large enough to hold a few cards, without any portion of them protruding beyond the muzzle. The cone is easily made by making a small cardboard tube to fit fairly tightly over the pistol barrel. A plain cardboard cone is then formed and fixed to the tube with strips of strong brown paper. When dry, the whole is painted black, and is then ready for use.

Most conjuring pistols are fitted with a shallow metal cup at the muzzle for the purpose of palming away handkerchiefs, or other small articles, openly placed therein, but this is not required for the present effect.

The cards will of course have to be slightly rounded in order to get them into the mouth of the cone.

## WORKING

The hand is previously prepared by inserting a set of the letter cards, arranged to form the word 'H A L L O', and fixed in the slits at the ends of the metal strips. These are then folded downwards towards the wrist, and held in position by the jointed rod, as detailed in Fig. 2.

The pistol is laid upon the table, near the hand, by the side of the thread pull.

The performer enters and casually shows the duplicate set of cards. (It is important to note that no indication should be given at this point of the word to be formed by the letters.) They are then distributed among the audience, who are asked to carefully note their particular card, so that they may remember it when they see it again.

The pistol is then exhibited, and replaced near the thread, in its former position.

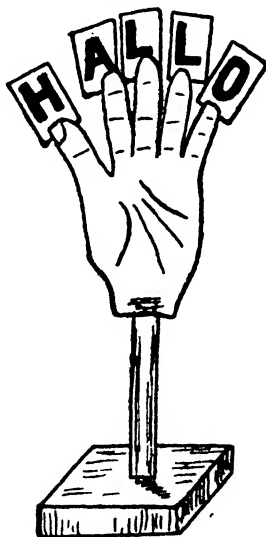


FIG. 5

The cards are collected forthwith from the audience and held in the right hand. The performer now states that he will endeavour to shoot the cards into the centre of the open hand.

The pistol is taken up, *with the thread*, in the left hand, and the cards loaded into the muzzle. The pistol is transferred to the right hand, the thread being retained in the left hand, which falls naturally to the side and should be away from the audience.



The pistol is now fired at the open hand, and, at the same time, the thread is pulled with the left hand. This releases the metal rod, and the cards immediately appear at the thumb and finger tips, forming the greeting 'H A L L O', as shown in Fig. 5.

The pistol is laid down upon the table, *muzzle from audience*. The sudden appearance of the cards in the hand is so startling that it is extremely unlikely the audience will suspect that the pistol still holds another set of cards.

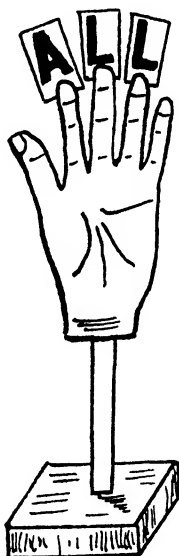


FIG. 6

The audience are now asked to identify their cards, to prove that the cards actually selected were used, and the performer proceeds to say that the greeting is intended for 'all', at the same time removing the H and O, and leaving 'A L L' at the tips of the middle fingers, as shown in Fig. 6.

## PATTER

'Ladies and gentlemen, for my opening item this evening I am going to use a few cards bearing certain letters of the alphabet. (*Produce cards and shuffle them, or, if preferred, show casually.*) I should like to have some of these cards selected for my experiment. (*Get several members of the audience to take a card, finally handing the last card to some one.*)

'Now, will you each please make a mental note of the letter you have selected? The last gentleman of course did not have much of a choice, but I should like him to memorize the letter he has, just the same. It is important that, later on, you should have no difficulty in claiming the selected letter as your own. (*Take up pistol and exhibit.*) If anyone present happens to be nervous of firearms, they need have no fear of this. I can assure you that its bark is mild, and its bite is milder. It certainly looks rather ferocious, but it is quite docile. (*Replace pistol near thread.*)

'Please let me have your cards, and don't fail to remember your letter. (*Collect cards and hold in right hand.*) I am going to make use of these cards as ammunition. (*Take up the pistol and thread in the left hand, and load the cards into the muzzle of the cone. Then take pistol in the right hand, retaining the thread in the left hand.*)

'I want to direct your attention to the hand on the platform. This is an opening effect, therefore I am using an open hand. I propose to fire the letters into the open hand. One! Two! Three! (*Fire pistol, pull thread, then replace pistol upon the table.*)

'Good shot! First you had the open hand; now you have the greeting. This is intended for every one present, young and old; ladies, gentlemen, girls, boys, and any others who may be here—all of you—it must be so, since the hand says so. (*Remove the H and O.*)

'And now, having extended the open hand, and made my greeting, I will take you for a little trip into the wonderful realms of magic. . . .'

## MAGICAL OPENINGS

(As read and demonstrated by the Author on 'Helpful Hints'  
*Night at the Magic Circle*)

IN his *Magical Miscellany* Mr. Naldrett quotes: 'The beginning is half the job', and indeed many magicians have felt the force of this truism when mapping out a programme for an evening's entertainment. A magician is naturally anxious to create a good impression at the outset. The difficulty is, however, to find the right item which will give pleasure, entertainment, and at the same time provide that atmosphere of mystery so essential in a magical entertainment.

'The beginning is half the job.' Agreed. And I submit, by the way, that the other half of the job is in the finale—the matter sandwiched between the *Alpha* and *Omega* being fairly easy to arrange.

This paper consists in the enumeration and demonstration of one or two magical openings from my repertoire. Possibly some of those present may be able to follow with suggestions for improvement, or furnish examples of openings which they employ.

Several text-books on magic advocate the delivery of a short introductory speech as a preliminary to a magical performance, as though the audience were not aware of the purpose for which they had forgathered together and needed some enlightenment from the platform. Some of the suggested introductory speeches certainly read very well in print, but an all-important factor is the *personality* which accompanies the delivery. It is by no means an easy matter to hold the interest of an audience by mere words—however well chosen—when they have assembled for the purpose of witnessing the wondrous artifices of magic. On the other hand, it is certainly not advisable

to place one's best effect first, in order to create an initial favourable impression, and follow on with inferior fare. The concluding trick should undoubtedly be the magician's best effect, and the whole performance should be a succession of increasing wonders, leading to the 'culminating wonder of all, as a grand finale.

My ideal of a good opening is, a dignified entry, a neat bow of salutation, and at once to business. It will be found that magical openings may be roughly divided into two classes :

1. Magical openings, with patter.
2. Silent magical openings.

The latter class is perhaps the most difficult, and is more suited to stage than to drawing-room performances. Lewis Davenport is a splendid exponent of a silent magical opening, which is used as an introduction to a masterly magical programme. Oswald Williams, on the other hand, opens with a clever vanish of a glass of water from the top of a bamboo rod, which is followed by a most enjoyable patter-annotated magical performance. Not a word is spoken during the opening item : none is necessary—it would spoil a startling effect of pure magic. The patter items which follow are in the performer's own inimitable style, and form a striking contrast to the silent opening, the combination being very effective.

My favourite patter openings are in the form of some verses, interspersed with magical effects. One that particularly appeals to me is the

#### NAME, BOUQUET, AND FLAG OPENING

I have used this opening with continued success for many years, and am now describing it in minutest detail for the benefit of beginners as well as advanced students of magic. It is typical of the style of opening which has been the subject of the foregoing paragraphs.

The idea for the opening was taken from the *Wizard's Annual* for 1914, and those who take the trouble to look up that entry will find that many alterations have been made and an entire verse added in the present version.

The performer enters, holding in his hands a square of velvet, as seen in Fig. 7. He advances to the front of the

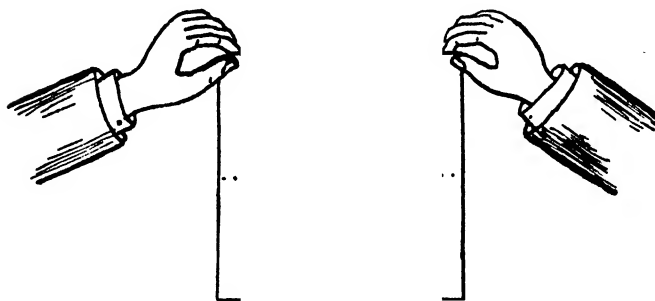


FIG. 7

platform, makes a bow to the audience, saying: 'Just by way of introduction, a short poem illustrated with magical effects entitled 'The Unseen, Seen':

'Ladies and gentlemen, your attention I claim,  
Will you kindly look here? and notice my name?  
I am known to society, a conjurer deep,  
And into some mysteries will give you a peep.'

(Note.—The square of velvet is the one with the drop flap, as described and illustrated in *More Magic*, page 110. In the present case, however, the name of the performer is painted on the drop flap with white paint, in place of the cards outlined by Professor Hoffmann. The flap is released during the recital of the second line, when the square of velvet appears, as shown in Fig. 8.) Performer then continues:

'I'll explain my performance as onward I run,  
But will leave it to you to find out "how it's done".'

Though each item as clear as crystal will be,  
Yet the closer you watch the less you will see.

' Perhaps you would like a pretty effect !  
Please, don't think that this is the best I can get ;  
For I'll demonstrate further my magical powers,  
By producing before you these wonderful flowers.'

(*Note.*—The recital of the last line of the above accompanies the production of a large bouquet of feather flowers. This should be loaded down the leg of the trousers, with the end of the stalk, ringed and covered with black material, slightly protruding between the second and third button opening of the vest. During the recital of the second line of the third verse the square of velvet is brought nearer to

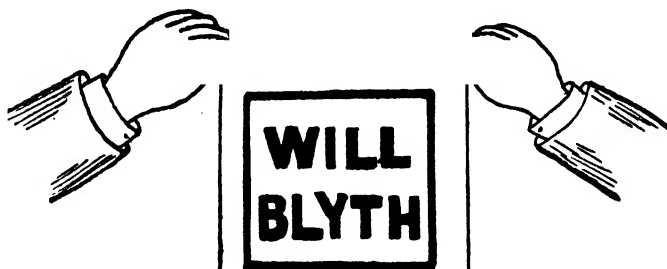


FIG. 8

the vest, the performer looking down at the *outside* of the velvet, to where, of course, he is at that moment directing the attention of the audience. While this is taking place the performer, under cover of the square of velvet, inserts his right thumb into the ringed end of the feather bouquet. This is duly produced as the last line of the third verse is being delivered. The feather flowers will be found to hold together very compactly in the clothing, and, as soon as they are released, open to fairly large proportions. The unexpected appearance of the bright-coloured flowers from

out of the sombre square velvet covering makes a brilliant contrast which is very effective.) Performer proceeds :

I roll up my sleeves, so that now you can tell  
My right hand is empty, my left hand as well.  
But I rub them together, and wave in the skies,  
Now, if you look very closely, you'll see something rise.  
'Tis a small silken square, the best of the pack,  
On which sun never sets—the Union Jack ! '

(*Note*.—As indicated by the foregoing lines, the hands are both shown to be empty, and finally the Union Jack is produced. The flag is rolled up into a ball, the end being tucked under one of the folds, so that it may be opened easily when required. The balled flag may be either tucked under the bottom of the performer's vest, on the right side (this is what is commonly known as being 'vested'), or it may be secured by a clip to the back of the right trousers leg. An excellent clip for the purpose is the 'Excelsior' clip, illustrated and described by Professor Hoffmann in *Later Magic*, page 54. When the right hand is being shown empty, the right side of the performer is turned slightly towards the audience. After showing, the right hand is dropped to the side, and a half-right turn made, thus turning the left side to the audience ; at the same time the left hand is held upwards and shown to be empty. These movements are perfectly natural, and provide ample opportunity for the right hand to secure the balled flag while the left hand is being shown. The two hands are then brought together and the flag finally developed.

Another poetic opening on somewhat similar lines which I have compiled is

#### A GIRL IN A BOAT

Having proved the effectiveness of this opening on many occasions, I am now broadcasting it for the benefit of brother-magicians. The properties required are :

1. A red/green colour-changing handkerchief.
2. Separate red and green handkerchiefs.
3. Candlestick, with candle and a box of matches.

The red handkerchief is 'balled' and concealed in the cover of the partly opened match-box. The candlestick with candle is standing on the performer's table, and the partly opened box of matches, containing the balled handkerchief, is lying close to the candlestick. The green handkerchief is concealed in the top portion of the performer's left trousers pocket. Performer enters with the red/green changing handkerchief concealed in his right hand, which also holds the wand. He commences thus :

' Just by way of introduction, a short poem with magical effects entitled " A Girl in a Boat ", *after* the late Jerome K. Jerome. I might perhaps say a long way after ; therefore I shall say nothing of the dog Montmorency :

' A little maiden by the sea  
One day went for a row.  
She did not notice at the time  
The weather-glass was low.  
Upon this maiden's fair young face,'

(*Performer here points to his face, saying : ' The face without the fair young ! '*)

' A modest blush was seen.'

(*Here take the magic wand in the left hand, and hold out the red side of the colour-changing handkerchief, saying : ' This will serve to represent the blush.'*)

' But when the boat began to roll,  
It turned (*change handkerchief to green*) a vivid green.'

(*Place colour-changing handkerchief at the bottom of the left trousers pocket.*) 'Now the great question of the moment is, where has the red handkerchief gone ? Well,



I don't mind telling you. It has dropped into my candle. Possibly a little warmth may induce it to reappear. (*Light candle and produce red silk handkerchief.*) Here is the blush, quite secure again. By the way, have you noticed how very difficult it is to retain a blush? It really is, but I will try to keep this one by tying it to the green handkerchief. (*Take the green handkerchief from the top of the left trousers pocket, and tie, by means of a false double knot, to the red handkerchief.*) Just another little spasm of poetry. (*Hold the tied red and green handkerchiefs by the opposite corner of the green handkerchief.*)

'To keep this modest blush secure I've tried.  
Yet, see, how easily it comes untied!'

(*Shake handkerchiefs apart, allowing the red one to fall to the floor.*)

A very popular opening, and one that I have often used, is the 'Torn and Restored Wand'. This is so well known and is described in so many books of magic, that I do not think it necessary to enlarge upon it here. I should like, however, in passing, to mention the splendid improvement introduced recently by a member of the Magic Circle. After wrapping up the wand in a piece of paper, it was commanded to disappear. The paper roll was then *unwrapped*, to show that the wand actually *had* disappeared. This move will be appreciated by those who are accustomed to the ordinary method of crumpling up the paper into a ball and throwing it on one side.

A very pretty, convincing, and effective opening is 'The Story of the Willow Pattern Plate', by Alec Bell, published in *More Magical Experiments*. The introductory patter is very apt: 'Ladies and gentlemen, my first problem I shall call "Making an Impression"', etc., etc., and the performer then proceeds to make an impression—not only in the process of the trick on some white paper,

but on the audience as well. In my opinion this is an excellent opening of pure magic.

For a simple yet good opening the 'Die, Ball, and Box' trick is hard to beat. It has the advantage of being little known in that combination, and it is rather easy to 'put it over' almost anywhere. The properties required are

1. A shell die, with cover.
2. Duplicate shell die and single die box.
3. Two balls or eggs and a piece of brown paper.

The single die box has a top and bottom lid, one being slightly smaller than the other. When the larger lid is removed, the shell die, presumably solid, may be removed from the box. When the smaller lid is removed, the box is shown to be 'empty'. At the commencement the die box, containing the shell die, is standing on the performer's table. This die box has the smaller lid removed and contains one of the balls. The second ball is concealed underneath the other shell die, the cover lying near. The performer opens thus :

'Wondrous results are achieved by the aid of the magic wand. Just a little illustration with a ball (*show ball in the box*) and a die. (*Tap die with the wand.*) The die I shall place in this empty cover. (*Place cover over shell die.*) Here is the ball in the box, and the lid will make all secure. (*Remove and replace ball in box; secure with lid.*) In order to make things even more secure, I will wrap the box in this piece of brown paper. (*This move enables the performer to reverse the box unobserved.*) With a touch of my magic wand I command a change to take place. Here you see the ball (*lift cover with the die, and expose the ball*) while in the box is the die. (*Unwrap paper, open larger lid and remove from the box the shell die, with concealed ball.*) All done by pure magic. Now to greater wonders', etc., etc.

Of silent openings I have used but one. This is the

'Disappearing Gloves and Bouquet' opening, and the procedure is as follows :

The wand is lying partly over the *servante*, at the rear. Performer enters whistling, hat on his head, and his hands encased in a pair of white gloves. A bouquet of spring flowers is attached to the inside of the centre of one of the gloves. The performer, still whistling, proceeds to remove the plain glove, and apparently places it into the gloved hand. Actually, however, it is palmed in the other hand, and dropped upon the *servante* in the act of picking up the wand. The closed gloved hand is touched with the wand, opened, and shown to be empty. The wand is replaced upon the table, and the other glove, with the bouquet, removed from the hand. The bouquet is thus developed, the glove being hidden amid the flowers.

# THE MYSTIC CIRCLE

## EFFECT

A NUMBER of large dominoes are placed in a wooden frame, which is fitted with a door. The frame permits of the dominoes being withdrawn singly from the bottom, and replaced at the top, while the door is closed.

At the side of the frame are a number of holes into which the mystic circle fits. Each of these holes is opposite one of the dominoes in the frame.

While the performer's back is turned, a member from the audience removes any desired number of dominoes from the bottom of the frame to the top. Notwithstanding the fact that the door of the frame is closed, so that the performer is unable to see the dominoes within, the mystic circle indicates the exact number of dominoes which have been transferred.

A cardboard box containing some numbered cards is handed to the assistant. He selects one of the numbers, which is placed in the box and the lid closed. The mystic circle is stood on the lid of the box for a moment, and then indicates the selected number.

Lastly, the assistant is asked to think of a number, while the mystic circle is placed against his forehead. The number mentally selected by the assistant is then correctly foretold by the mystic circle.

## MATERIALS REQUIRED

1. A wooden disk, having on one side a representation of the signs of the zodiac, and on the other a smaller disk to act as a stud, as shown in Figs. 9 and 10.
2. A wooden stand or frame, fitted with a door, as

shown in Figs. 11 and 12. The dimensions given are taken from the stand that I use when performing this trick, but

### THE MYSTIC CIRCLE



FIG. 9

of course these dimensions may be altered to suit the taste or requirements of individual performers.

### SIDE VIEW

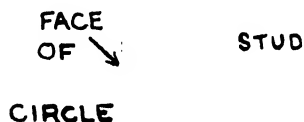


FIG. 10

The holes on the left hand side of the frame are drilled with a brace and bit, and are made just large enough to hold the stud of the disk shown in Fig. 10.

The slot at the bottom of the door is for the purpose of enabling the dominoes to be withdrawn from the frame when the door is closed.

## FRAME, WITH DOOR CLOSED

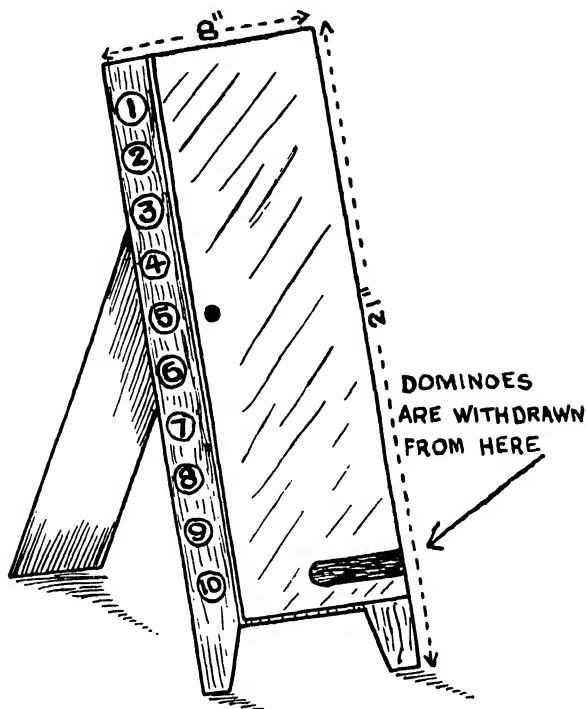


FIG. II

3. Ten dominoes similar to Fig. 13. These are marked with spots, numbering one to ten, as set out in Fig. 12.

Each of the dominoes has a round-headed screw fixed

in the centre, so that it may be easily withdrawn from the frame.

4. Nine cards, each bearing a large number, as shown in Fig. 14.

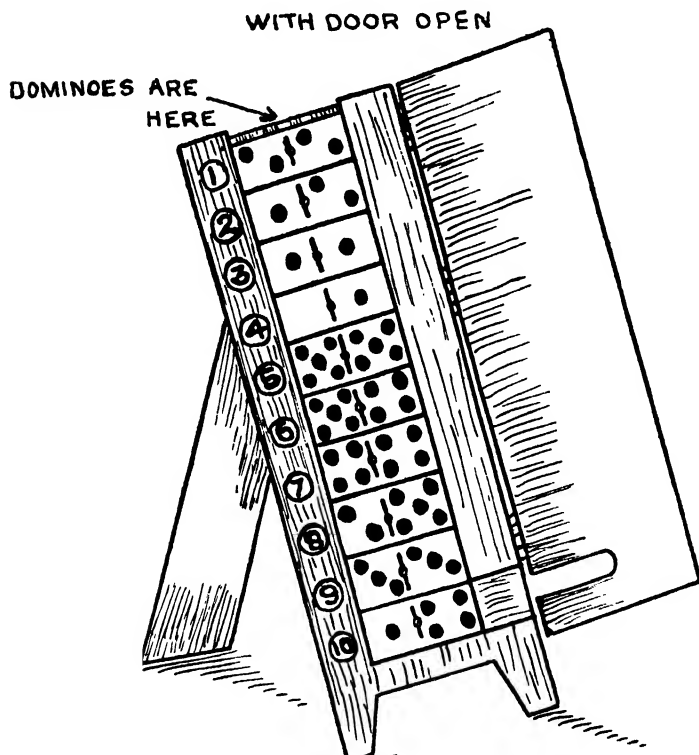


FIG. 12

It is important to print the numbers in large, bold figures, in order that they may be readily seen by the whole of the audience,

5. A shallow cardboard box, with lid, as shown in Fig. 15. This is made just large enough to hold the nine numbered cards.

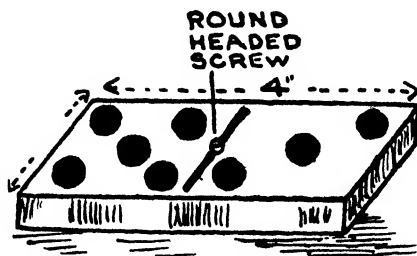


FIG 13.

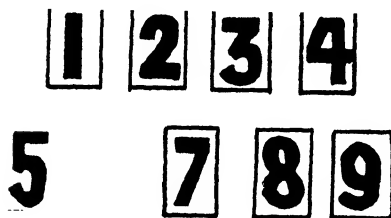


FIG. 14

CARDBOARD

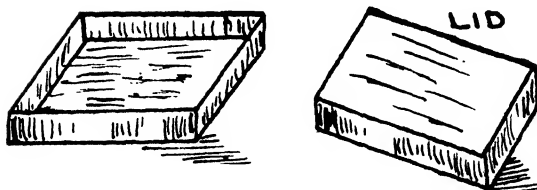


FIG. 15



## WORKING

The whole secret of the trick is very simple. It consists in the fact that the dominoes are arranged in numerical order, although this is not so apparent to the audience as it would be were ordinary numerals used. The performer has merely to note the position of the ten-spot domino, and the number of spots on the domino occupying that position after the transfers have been made will indicate the exact number of dominoes that have been transferred.

At the commencement the dominoes are lying upon the table, apparently in any order. They are placed in the frame in numerical order, reading upwards. The dominoes are actually in order on the table, so that the performer may pick them up without any hesitation. Commencement may be made with any figure, but the remainder must follow in correct order. Thus, if 7 is the first inserted, this must be followed by 8, 9, 10, 1, 2, 3, 4, 5, and 6.

Now, supposing that the dominoes are set in the frame, as indicated in Fig. 12, the performer would notice the position of the ten-spot domino, which is at No. 5. The door is then closed, and, while the performer turns his back, a member from the audience transfers, say, three dominoes, from the bottom to the top of the frame.

The performer passes the mystic circle slowly over the holes, and on reaching No. 5 allows his hand to vibrate. Claiming that by this method the mystic circle has indicated its decision, the performer fixes the stud in No. 5 hole. The door is opened, and the three-spot domino, which is opposite the mystic circle, shows that the number of dominoes transferred has been divined correctly.

With regard to the remaining two phases of the effect, it is obvious that by previously placing the stud in the hole opposite the ten-spot domino the number of transfers made, whether by the selection of numbered cards or mental selection by an assistant, are correctly indicated.

The circle should *not* be placed in position at any time

until the door of the frame has been closed. The performer must note the number of the hole opposite the ten-spot domino when the door is open. The fact that the dominoes are not visible when the mystic circle is fixed to the frame adds greatly to the mystification of the audience.

## PATTER

‘Ladies and gentlemen, I shall now have much pleasure in presenting to you the latest magical illusion entitled “The Mystic Circle”. Will a lady and a gentleman kindly come forward and act as a committee of investigation on behalf of the audience? . . . Thank you. . . .

‘I would point out that the whole of the apparatus used, apart from the mystic circle itself, is very simple. It consists merely of ten dominoes and this frame to hold them—all made of *lignum vulgaris*, which is the highbrow appellation (ahem!) for common wood. Will you please give these a thorough examination. (*Allow the frame and some of the dominoes to be examined.*) The dominoes are placed in at the top of the frame and drawn out from the bottom. (*Place dominoes in the frame.*) You will notice that they cannot be seen when the door is closed. (*Demonstrate.*) Now for the mystic circle! I cannot hand it out for inspection, for if it were roughly handled at any time the delicate mechanism of the interior might get injured. Here it is! Heavily jewelled in twelve holes! (*Dramatically, to supposed limelight operator:*) Spot lime, centre, please. Thank you. (*Hold out the mystic circle, with forced carefulness.*) A truly wonderful contrivance! It can do almost anything but talk (That, it leaves to Ma!), and it possesses wonderful divining powers. For instance, it is able to indicate how many dominoes have been transferred from the bottom to the top of the frame. I will ask you, sir, while my back is turned, to remove any number of dominoes you like and transfer them, one at a time, to the top. I will first close the door, so that I shall not be

able to see the dominoes and assist the mystic circle in any way. (*Note position of ten-spot domino, and close door of the frame.*) Now I will turn my back. Please excuse it—it is the best one I possess! Now please transfer the dominoes, and the mystic circle will then indicate, by the best means at its command, how many dominoes have been transferred. . . . (*Assistant transfers the dominoes.*) Have you finished? . . . Thank you. Now for the divination. (*Pass the mystic circle slowly over the holes and allow it to vibrate over the correct hole.*) Ah! there appears to be a subtle magnetic attraction here. You evidently want to rest here, do you? (*Place the stud in hole, and open the door.*) The number of spots opposite the mystic circle is four, and that is how it indicates how many dominoes were transferred. Is that number correct sir? . . . It is! Thank you.

‘The mystic circle also possesses most wonderful penetrative powers. I will prove this by means of these numbered cards. (*Hold out cards to the audience.*) Each of them is provided with what I might term “a back seat number”, that is, they can be seen quite well at the bottom of the hall, which will enable you all to follow the demonstration. (*Introduce the cardboard box.*) These numbers just fit into this box. (*To assistant.*) Now, while I turn my back once more, will you please take the cards in your hand, place any figure you select on top, and put them back in the box, with the selected card uppermost? Just hold out the box to the audience, so that they can see what card you have selected, and then replace the lid. I will close the door of the frame as before. (*Close door, after making a mental note of the number opposite the ten-spot domino.*) I now place the mystic circle on top of the box, and by its wonderful penetrative powers it is able to see the selected numbered card. (*Place the circle on top of the box for a moment, and then fix it on the frame, as before.*) Now that it has the correct number, it must indicate that to all of us on the frame. Ah! there is the subtle magnetic

attraction again. Now before I open the door we will transfer the number of dominoes in accordance with the selected number. Will you please open the lid of the box and call out the number—Three! Thank you. Then I will transfer three of the dominoes from the bottom to the top of the frame. (*Transfer the dominoes and then open the door.*) Again it is correct, for you see that it has placed itself opposite the three-spot domino. (*Notice position of ten-spot domino, and reclose door.*)

‘The mystic circle is also a thought reader. (*To the lady assistant.*) Will you, madam, please think of a certain number of dominoes you would like to transfer? If you will allow me, I will just hold the mystic circle to your forehead for a moment while you think of your number. . . . Thank you. (*Hold to forehead for a moment and then fix in frame as before.*) Again the subtle influence, and it rests here. Now, madam, will you please transfer the number of dominoes you selected. . . . Two! That was the number? . . . Thank you. (*Open door of frame.*) Of course it was, for here you see the mystic circle again in its proper indicating position, opposite the two-spot domino, proving that my claim as to its wonderful powers was quite justified.’

## COMBINATION OF MAGICAL EFFECTS

**P**ROBABLY the majority of magicians will agree that a pleasing combination of effects is a great factor towards ensuring a successful show. Professor Hoffmann wrote in *Modern Magic* that the artistic combination of two or three different tricks enhances the effect of the whole. He suggested that, in arranging an entertainment, the performer should continually bear this principle in mind, and see to it that his programme consisted not of a number of unconnected tricks, but of a series of group of tricks.

Some present-day performers go farther than this, and make a speciality of one group of tricks throughout their entire performance, and, it might be added, with marked success and maintenance of interest on the part of the audience from start to finish. To cite a few specialists, there is Gus Fowler, with his wonderful, unique watch act, and his pert catchworded advertisement, 'Still doing time'; Nelson Downs, the great coin manipulator; Chas. Lewis, with his clever paper-tearing act; Le Dair, who has captivated numerous audiences with 'Match Tricks with Match-sticks'; Billy O'Connor, Tom Fagan, with their special card acts, etc. etc.

Possibly the responsibility for the fault of presenting a programme of separate short effects lies largely with the dealers in conjuring apparatus. Of course they are out to sell their goods, and in most cases the catalogue descriptions of tricks, with their attendant camouflage and elaborate woodcuts, convey the impression to a novice that each trick as listed and described should be presented as a separate item, instead of, in most cases, merely providing the conjurer with a small accessory or minor effect. This idea, once inculcated, is somewhat difficult to disperse,

## COMBINATION OF MAGICAL EFFECTS 27

especially among those who do not belong to the Magic Circle and have not the advantage of witnessing the demonstrations of brother-conjurers. Take, for instance, the paper cone for the production of flowers. The catalogue description of this, under the title of 'The Enchanted Cone', reads:

'The performer takes a piece of cartridge paper, and makes it into a cone before the audience. This he shows to be perfectly empty, his sleeves being turned up, and his arms perfectly bare. He then gently shakes it over a basket, when at once a shower of beautiful various-coloured flowers proceed from it, filling the basket to overflowing.'

Here, then, we have what is apparently a complete trick and, as far as most magicians are concerned, quite 'sufficient evil for the day thereof' if followed literally, since the re-packing of De Kolta flowers from a basket 'filled to overflowing' is by no means a small matter. However, here is the foundation for a floral act which I propose to build up, in order to give a practical illustration of the principle of the combination of magical effects.

### ARRANGING A COMBINATION

The first step to be taken in arranging a specialized group of tricks is to look through one's conjuring props., in order to see what may be utilized for the purpose, and, further, to consider what extras it would be advisable to purchase. Just come with me and have a look through my props. Here is an old emission of the tinsmith, purchased nearly thirty years ago, catalogued under the name of 'The Floral Wonder', or 'The Ladies' Delight'. This is the catalogue description by which I fell: 'A small pot filled with moss is shown to the audience. Some magic seeds are now sprinkled over it, and a handsome japanned cover is then placed over it for a few seconds, to allow the seed to grow. When the cover is taken off a beautiful

little plant is found to have grown.' Given as a separate item, this trick, notwithstanding the florid description, is hardly worthy of a place in a children's programme, but it will fit in with a combination of floral magical effects.

Here, again, is a bundle of spiked flowers, sold as 'The Enchanted Flower Garden', with this description: 'A gentleman's hat having been borrowed and shown to be perfectly empty, the performer suddenly produces from it a beautiful flower, which he drops from his hand, and it takes root upright in the floor. He continues producing these, one by one, until the stage has the appearance of a flower garden. This forms a pretty and novel effect, which can be performed either in public or private, on a carpet or ordinary floor.' These flowers will serve very well in our combination.

This large drawer box will make a very good substitute for a greenhouse for the production of De Kolta flowers, in addition to those produced from the paper cone. The latter may, however, be made to look more unprepared if, instead of cartridge paper, ordinary magazine paper is used. The best method is to form a pocket on one of the pages of a weekly magazine by pasting half a similar sheet down on the upper half, with a slit in the top left-hand corner to form the mouth of the pocket. This may then be loaded with De Kolta flowers. Large-size flowers are best suited for this purpose, less being required for the load; consequently the re-packing after the performance is not such a lengthy operation. If properly arranged upon a slotted cardboard stand, nine of these large blooms will be ample for the production from the cone. The method of forming the cone from a magazine is shown in Fig. 16. Fig. 17 shows the formation of the slotted cardboard stand.

The drawer box should be lying open upon the table, with a load of small De Kolta flowers in the inner drawer and a silk handkerchief filling the outer drawer, which must be open. This arrangement of the drawer box enables

## COMBINATION OF MAGICAL EFFECTS 29

the performer to arrange for the production of the flowers to take place without his having to touch the box. An assistant from the audience is invited to take the handkerchief from the drawer box, sprinkle some magic seeds inside the *empty* drawer, and close it. He is then instructed to germinate the seeds into flowers with a touch of the magic wand, and to open the drawer. . . . 'He is absolutely astounded at the wonderful wealth of blossoms that appear before him' (*vide* catalogue).

### PREPARED PAPER FOR CONE

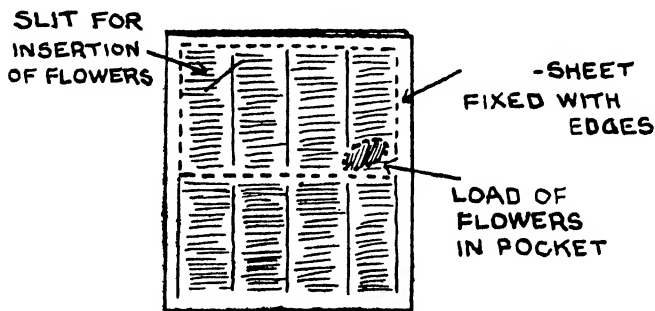


FIG. 16

Finally, this red rose in the corner of the cupboard, to which is attached a piece of elastic, will provide still another trick for the combination. I refer to the 'Flower in the Buttonhole' as a *trick*, notwithstanding the fact that a conjuring catalogue describes it as 'a capital opening *illusion*'. Yet, at the modest price of fivepence, post free sixpence, with full directions, one would certainly not expect to obtain an *illusion*, as the word is generally understood nowadays.

That disposes of my stock of props. which are suitable for the combination. Now for a search through the dealers' catalogues for anything likely to add to the effectiveness of the act. From these I select 'The Plant



from the Japanese Trays' and 'The Enchanted Candle and the Fairy Bouquet.'

In many tricks it is advisable to offer some reason for the wonderful effects obtained, even though it requires a severe stretch of imagination on the part of the audience to follow it. Therefore for a magical floral effect what can be better than to ascribe the wonderful creations to the potency of *magic seeds*? A box marked 'SEEDS' in large letters looks rather convincing, and a further piece

### SLOTTED CARDBOARD STAND



FIG. 17

of comedy misdirection is afforded by the introduction of a tin of 'magic fertilizer'—actually an empty baking-powder tin!

Of course we shall require a title for the act. You may be terse and simply call it 'The Magic Seeds' or 'The Fairy Flowers'. On the other hand, you may rise to greater heights and show that you at least think something of the act by calling it 'The Enchanted Flowers of the Chaldeans' or 'Flora's Fertile Seeds and Magic Fertilizer'. The act is now written up as a combination of floral magic, and you must please yourself with regard to its embellishment.

### PRESENTATION AND PATTERN

'Ladies and gentlemen, probably many of you are interested in gardening, and therefore realize that it requires

## COMBINATION OF MAGICAL EFFECTS 81

a little patience to raise the flower from the seed. I have been fortunate, however, in obtaining some magic seeds (*performer introduces the box marked 'SEEDS'*) which germinate very rapidly, in addition to which they grow anywhere. I simply have to use a little of this fertilizer on the seeds. (*Performer holds up the empty baking-powder tin.*) This is really a wonderful preparation. I saw it advertised on a hoarding "warranted to make any flour rise", and, as I wanted my flowers to rise, I purchased a tin. It is prepared by a gentleman of the name of Borwick. As a preliminary I will place one of the magic seeds upon the buttonhole of my coat; a dash of the fertilizer, a touch of the magic wand, and, behold, the blossom appeareth! (*Flower appears in performer's buttonhole.*) Of course, if you want more flowers you have to use more seeds. I am now going to use this paper as an incubator. (*Exhibit copy of magazine, with prepared pocket containing the packet of spring flowers.*) It was purchased for the present sus—er—auspicious occasion, regardless of expense (*a very cheap magazine should be used*), and, as it belongs to me, of course you will not mind if I tear off a page. (*Performer tears off prepared page and forms cone.*) Just a few seeds into the incubator. (*Tip seed box into mouth of cone.*) Now a little of the fertilizer (*shake the empty baking powder tin over the cone*), a touch with the magic wand, and the flowers appear. (*Large spring flowers produced and displayed upon the slotted board.*) These seeds are also capable of producing complete plants, either in a pot or in a garden. I will now set some of the seeds in this little tin. (*Show bottom portion of the "Floral Wonder".*) Just a sprinkle of the fertilizer. Of course, you all know that mushrooms grow better in the dark, and so do these magic seeds. I shall therefore place this tin cover over them, I might perhaps call it "the incubator". Now a touch with the magic wand, and (*lift cover and expose plant and flowers*) here is the plant, with its flowers in full bloom. Now for a few plants in the garden. This time I will make use

of another sheet of paper for an incubator. (*Tear off sheet of paper and lay it upon the table, near the edge. Then take up the paper again, together with the bundle of flower darts from the servante, and make into a roll.*) A few seeds (*appear to drop seeds inside roll of paper*), again some of the fertilizer (*sprinkle as before*), and the essential touch with the magic wand, when, lo! the garden appeareth. (*Extract the darts, one at a time, from the roll of paper, and distribute about the platform.*) Of course anybody could produce these flowers, provided that they had the seeds, fertilizer, and the magic wand. Now, to prove this statement, if one of you will kindly step forward you may test the truth of this by growing some of the seeds yourself. . . . Thank you, sir. You shall demonstrate how to grow some of these magic seeds in a greenhouse. (*Performer points to the drawer box.*) This box will do for the greenhouse. It happens to be red instead of green, but that is a mere detail. Take out the handkerchief, please, and drop some magic seeds into the greenhouse. What is that? . . . You cannot see any seeds! Of course you cannot, otherwise they would not be different from the ordinary common or garden seeds. Please remember that these are magic seeds, and, as you may have heard, "by their fruits ye shall know them". In this instance, however, they happen to be known by their flowers! Please add a little fertilizer and then close the greenhouse door, or, in other words, please close the drawer. Now give a touch with the magic wand. . . . That's right! Now open the greenhouse door. . . . There! You see that you have been as successful as I was in generating the magic seeds.

'Just another example, which I will carry out in a prominent position, so that you may all see the full effect. This time I shall plant some seeds on the top of my candle. (*Performer empties the seed box carelessly over the candle.*) Rather careless, I am afraid. Some of the seeds have fallen upon the tray. Well, they may stay there for the moment. I will deal with them presently. Here is the

fertilizer, and I will cover this tin tube over the candle, to act as an incubator. (*Sprinkle fertilizer over candle, then cover with tin tube.*) In case the other candlestick feels somewhat out of it, here is a little paper candle for it to hold. (*Roll up small piece of paper and place it in the empty candlestick.*) To make them both outwardly alike I will place an incubator over this one also. . . . A touch with the magic wand, and, lo ! the seeds have matured. (*Produce flowers by removing the tin tube.*) A touch on this one, and you notice that the paper candle has changed into the genuine article. (*Remove tin tube and reveal duplicate candle.*) Just as a finale I will generate the seeds which I carelessly spilt upon the tray. A little fertilizer. (*Sprinkle as before.*) The other tray I will use as the incubator. Now with a touch of the magic wand we get the crowning glory of the wonderful magic seeds.' (*Produce plant of flowers from the Japanese trays.*)

## SMALL DETAILS IN MAGIC

**I**T has been stated that it is attention to small details that makes a magician, and observation certainly confirms this. The carelessness of some aspirants to magical fame in attending to some small detail in presentation has not only often spoilt a good effect but, what is worse, has exposed the method of working to a crowd. This neglect is not confined to the tyro, for even old-timers are not immune from it.

There are two quotations which a magician might always bear in mind :

‘ The pitcher that went oft to the well got cracked at last.’  
‘ Let him that thinketh he standeth take heed lest he fall.’

In short, be always on your guard to see that no small detail is overlooked which might endanger the successful working of a trick. There should never arise a sort of cocksureness over the presentation of any effect, no matter how many times it may be given.

It has frequently been said that the best performers sometimes fail. So they do ; but if the cause of these occasional failures could be traced, it would doubtless be found that the majority of them are due to carelessness in some small detail.

An enumeration of some of these small details may prove of interest and benefit to magicians, but of course it is only possible to indicate a few of these tripping stones. Some may be considered trivial, but experience and observation teach that failure often results through their neglect.

All apparatus should be frequently examined to ensure smooth working. It was the failure to do this that resulted in the death of one of the greatest magicians of modern times, Chung Ling Soo. Everything should have constant supervision, from the large stage apparatus down to the elastic of the small handkerchief pull.

A final look round should be given before the performance commences. Some time ago a performer who works the 'Wine and Water' trick failed to produce the 'wine' at the proper moment. Too late he remembered that he had forgotten to put the drops of *phenolphthalein* in the tumbler. Again, at a competition held some years ago at the Maskelyne Theatre of Mystery the curtain rose on one performer whose table was *back to the audience*!—the black-art pocket being prominently displayed. In both cases a final look round would have prevented disaster.

There are many small details in performing that might be referred to, such, for instance, as in placing the wand under the arm prior to the palming of an article. It makes all the difference as to how this is done. The wand should slope downwards from back to front, otherwise the palmed article can be seen when the wand is taken again in the hand.

Never fail to look where you want the audience to look. This is best exemplified in the 'penny to elbow' sleight, the effect being absolutely lost if this small detail is neglected. The lack of attention to this detail was very noticeable in the competition to which reference has just been made. Several competitors appeared to be more concerned in looking to see whether an article was safely palmed in one hand than in looking at the other, where the vanished article was supposed to be. In fact, a master magician present remarked to me at the time: 'Haven't they got a looking-glass in their house?' and in this remark lies the crux of the whole matter.

Do not work with soiled handkerchiefs, etc.; they are easily washed in 'Lux'. Smart appurtenances give an additional smartness to an act, but the production of a tawdry or soiled Union Jack is anything but a credit to the performer or to the country he is seeking to represent.

Again, there should not be too much reference to the obvious. For instance, it is quite unnecessary to say, 'Here I have a candle', since no one would take it for a

banana or a parsnip. A reference to it as a 'monument of ancient Greece', however is good and effective. On the other hand, emphasis of the obvious in a case of misdirection is important. A case in point is the sleight of passing a penny into the closed hand. The right hand is shown to be empty, closed, and the penny apparently held in the *left* hand. 'I shall now endeavour to pass the penny invisibly into my *empty* hand,' says the performer; whereas at that moment it is the *right* hand that is holding the penny. The 'Patriotic Billiard Balls' provides another example. After the balls have been placed in the basins the performer says: 'Having now placed the three red balls in the red basin, the three white balls in the white basin, and the three blue balls in the blue basin,' etc., the fact being, of course, that one red, one white, and one blue ball were at that moment in each basin.

Be certain of the angle of view from all points of the audience. Some time ago I saw a performer execute what might have been a clever vanish of a glass of water, but it was a failure because he had not studied this small detail: the glass was left behind a glass jug filled with water, and to the centre audience the vanish was inexplicable, but to the right and left of the audience the glass was exposed.

Just another small detail in connexion with switching a tumbler. The usual procedure is to scoop up confetti or rice from a box and effect the change in the apparent filling of the glass from the box. A neater method, however, is to pour the confetti or rice from a plate into the tumbler, purposely allowing some to overflow upon the table. The change is then made from the *servante* whilst sweeping the overflow off the table into the tumbler.

Just a final detail, but how important—look cheerful at all times when showing. Nothing is more infectious than cheerfulness, and this is to be desired above all things in an audience. Start off with a smile, get a smile right through, and success is assured. Even if a mistake is made, don't look worried—smile it away!

## THREE BLIND MICE

**T**HIS is a very suitable item for a children's show. The story is familiar to all, and there should be no difficulty in maintaining the interest of children of all ages, right throughout the presentation.

### "THREE BLIND MICE"

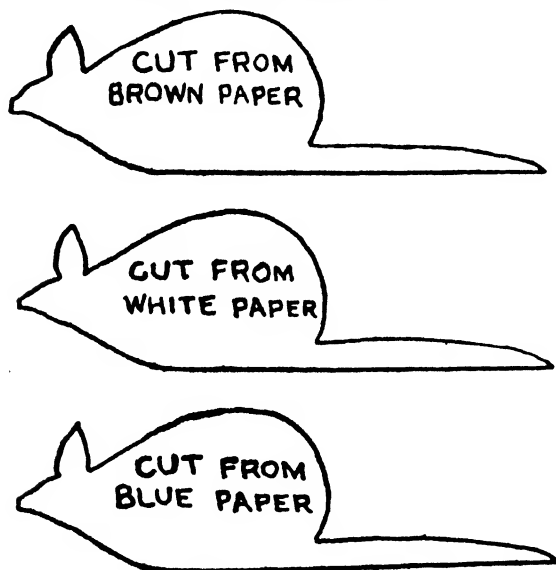


FIG. 18

### EFFECT

Three paper mice, coloured brown, white, and blue respectively, have their tails severed. The mice, together with their separated tails, are placed in a box. When removed each tail is found to be attached to a mouse of another colour. These are then placed into a cylinder,



and when finally removed each tail is found to be restored to the mouse corresponding to its colour.

#### REQUIREMENTS

1. Nine mice with long tails, as illustrated in Fig. 18, Three of these are cut from brown paper, three from white paper, and three from blue paper.

One set of the mice have their tails cut off, and stuck on again to different colours. Thus, the brown mouse has a blue tail, the white mouse has a brown tail, and the blue mouse has a white tail.

#### COTTAGE HOSPITAL

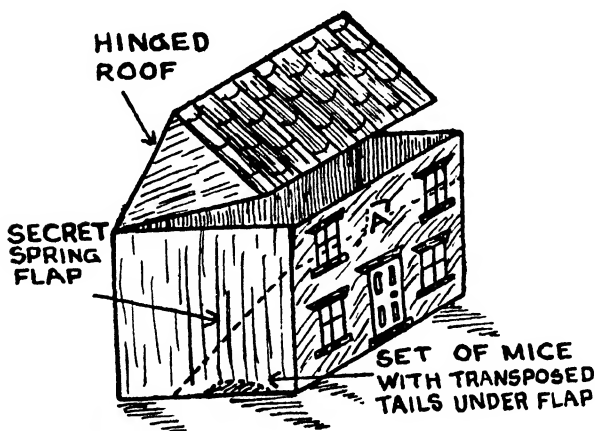


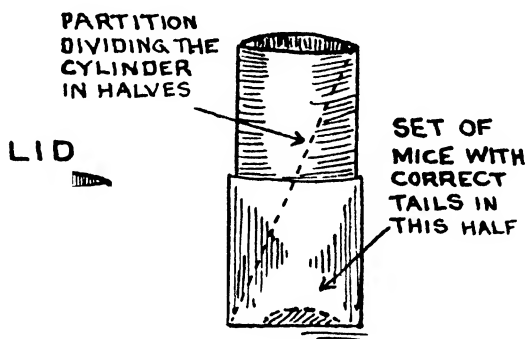
FIG. 19

2. A Dolls' House Changing Box, as shown in Fig. 19, and referred to as the 'Cottage Hospital'. This is fitted with a secret spring flap, which is controlled by a small catch at A. Access to the interior is afforded by means of the hinged roof.

3. A handkerchief changing cylinder, as shown in Fig. 20. This is referred to as 'The Magician's Castle'.

If preferred, however, any form other of conjuring changing device may be used in place of either of the foregoing two articles, such as, Card Changing Box, Changing Bag, Handkerchief Globe, etc., etc.

## THE MAGICIAN'S CASTLE



CONSTRUCTION OF THE  
HANDKERCHIEF CHANGING CYLINDER

FIG. 20

4. A mock bandage, as illustrated in Fig. 21. This has a wire spring inside, which, when compressed by inserting the finger, causes the bandage to shoot across the platform when released. The bandage may be purchased very cheaply at most novelty stores, or it may be made from a small cardboard cylinder (about the size of an ordinary cork) on which is glued strips of linen, some being allowed to cover the top portion. A coiled wire spring is fitted to the top.

5. A large property carving knife, as shown in Fig. 22. This is cut from a piece of stout cardboard. The blade is covered with silver paper and the handle with black paper.

## EFFECTIVE CONJURING

## PREPARATION

The set of mice with the transposed tails is concealed under the secret spring flap of the doll's house.

One set of mice, brown, white, and blue, all with correct

MOCK  
BANDAGE  
COMPRESSED  
SPRING

FINGER

FIG. 21

coloured tails, is placed in one end of the handkerchief cylinder.

The remaining set of mice is displayed upon the table, together with the loaded changing devices and the magic

THE "CARVING KNIFE"



FIG. 22

wand. The mock bandage is kept in an easily accessible place.

## WORKING

Show the three mice, and sing the old rhyme, getting the children to join in the singing. The knife is introduced,

and in feeling the edge, 'to see whether it is sharp enough', the performer pretends that his finger has been cut, and places the bandage on it. After a touch with the magic wand the bandage is allowed to spring from the finger, which is shown to be completely restored. Now hold the three mice and allow a girl assistant from the audience to cut off the tails with the carving knife. Place the bodies of the mice, together with their severed tails, in the open portion of the doll's house.

The new second verse of the rhyme, as given in the patter, is now sung by the performer, and the secret flap is released. The three mice with the transposed tails are now removed from the interior of the doll's house and exhibited. These are now placed in the handkerchief cylinder, which is covered with the lid and secretly reversed.

Finally, the three mice are taken from the cylinder with their tails completely restored.

## PATTER

'Girls and boys, we are now going to sing together a little musical rhyme which I dare say most of you have sung at some time or another. You and I will sing it as a kind of duet, with pianoforte accompaniment, that is, of course, provided our pianist is capable of playing such classical matter. Will you please see whether you can manage to play "The Three Blind Mice", Professor? (*Pianist plays the opening bars.*) That's the idea! Now then, girls and boys, you, I, and all of us, all together. (*Performer conducts with his wand in comedy fashion.*)

'Three blind mice! Three blind mice!  
See how they run! See how they run!  
They all run after the farmer's wife,  
She cut off their tails with a carving knife:  
Did ever you see such fun in your life  
As three blind mice!

'Splendid! I think that we did that very well, don't you? (*Performer claps his hands applaudingly.*) Having

sung the pathetic words, I am now going to show you how it is possible to make the mice "live happily ever afterwards", as the fairy stories say. Now the rhyme gives us three characters: the mice, the farmer's wife, and the carving knife. Firstly then, here are the three blind mice, with their little tails, all complete. (*Hold up the three paper mice by their tails.*) I may hold up these mice like this, but a little boy told me the other day that you must not hold a guinea-pig up by its tail or its eyes will drop out! Here is the formidable tail-cutting carving knife. I wonder whether it is very sharp. (*Performer introduces knife, feels the edge, and pretends to cut his finger.*) Oh! Oh! Now I've cut my finger. Just wait a minute while I bind a piece of rag round it. (*Performer places the mock bandage on his finger, compressing the spring, and retains same by pressure of adjoining finger.*) There, I quite forgot the healing powers of the magic wand. I will see what it will do. (*Touch the bandage with the magic wand. Release pressure of adjoining finger, and allow the bandage to spring from the finger.*) Good! Isn't that a wonderful cure?

'Now I have not brought a farmer's wife with me, so I shall have to borrow one. Would any little girl mind assisting me by acting for a time as the farmer's wife? . . . Thank you. Please take the carving knife, and be very careful not to cut your fingers. Here are the three mice. (*Hold the mice by their heads and tails, between both hands, so that the tails may be cut easily.*) Now don't be faint-hearted, but, like a good little farmer's wife, cut the tails from the three blind mice. (*Assistant cuts off the tails.*) Oh, how cruel! I don't mean that you are cruel, dear. I mean how cruel of the rhyme to leave those poor little blind and tailless mice to fight their way through this hard, cold, catty world in that condition, without arranging for a doctor to mend their little tails. I propose, therefore, to send them to the Cottage Hospital for Tailless Mice. Here it is. (*Demonstrate doll's house to be empty.*) Now the poor little mice enter the hospital, followed by their tails. (*Place*

*mice and tails inside doll's house*). Now that they are safely inside, I will close the sliding roof. (*Shut roof and release the spring flap.*) Now there is a very clever doctor who attends at this hospital. His name is Dr. Wand, and here he is. (*Hold up wand.*) You have already seen something of his powers ; he now applies his powers to the three little mice. (*Place wand against doll's house.*) While the healing process is taking place I will sing you another verse that will suit the present occasion. (*Performer sings*) :

‘ Three blind, stumpy mice ! Three blind, stumpy mice !

Poor little things ! Poor little things !  
Away to the hospital all of them run,  
Where the doctor stuck on their tails with gum,  
So now they are pleased and get plenty of fun,  
Those blind, stumpy mice !

‘ Now we will see whether Dr. Wand has been able to mend their tails. (*Open doll's house and produce the three mice with transposed tails.*) Dear me, this is most unfortunate. I think that Dr. Wand must be a little short-sighted. Here is Brownie with Bluey's tail ; Whitey with Brownie's tail ; and Bluey with Whitey's tail. Now I must try to see whether I can manage to put matters right. This is a magician's castle (*show handkerchief cylinder*), which you see is now empty. The mice can go in there, and I will close the door. (*Place lid on cylinder.*) Now a touch with the magic wand and I will open the door again. (*Reverse cylinder and remove the other lid*) Here are the three blind mice, all with their proper tails and, as the rhyme says :

‘ So now they are pleased and get plenty of fun,  
Those three blind mice.’

## CONFEDERACY

ON this vexed question there is a great difference of opinion among magicians as to the true meaning of the word, i.e. as between a *confederate* and an *assistant*. Webster defines 'confederacy' as :

1. A league or covenant. A contract between two or more persons, bodies of men, or States, combined in support of each other in some act or enterprise. 'The friendships of the world are oft confederacies in vice.'—*Addison*.
2. The persons, States, or nations united by a league. 'Virgil has a whole confederacy against him.'—*Dryden*.
3. In law, a combination of two or more persons to commit an unlawful act.

Following this some magicians would doubtless desire to add a fourth definition, thus :

4. In magic, a combination of two or more persons to perform a second-rate conjuring trick.

The late Mr. Nevil Maskelyne, President of the 'Magic Circle', had apparently very little sympathy with confederacy, for in *Our Magic*, page 209, he says :

'The principle of Collusion is one in which little merit exists. An effect depending upon this principle is simply a put-up job, by means of which the audience is actually deceived, instead of being dealt with legitimately. Nothing can be simpler than to employ an agent, who pretends to be an ordinary spectator and plays into the performer's hands in some preconcerted manner. This can hardly be regarded as a genuinely magical principle, though there

may arise occasions when its use may be justified. As a rule, it is to be avoided as a form of procedure unworthy of a magician whose reputation is of any value to him.'

A similar opinion seems to have been held by that master magician, Robert Houdin, who, in *Secrets of Conjuring and Magic*, page 35, says :

'I cannot suppose that any conjurer would for one moment dream of employing confederates among the audience. This sort of joint hoax has now gone quite out of fashion. A trick performed on this principle is out of the pale of conjuring altogether. It is at best what schoolboys would describe as "a good sell".'

Early writers on magic seem to have regarded confederacy as essential for magical demonstrations. The *Art of Legerdemain*, published in 1725, states :

'By confederacy, mighty wonders are wrought which seem incredible and impossible.'

Again, in the second edition of *Hocus Pocus*, published in 1727, the following appears :

'Legerdemain is an operation whereby one may seem to work wonderful, impossible, and incredible things, by agility, nimbleness, and sleight of hand. The parts of this ingenious art are principally four :

- ' 1. In conveyance of balls.
- ' 2. In conveyance of money.
- ' 3. In cards.
- ' 4. In confederacy.'

Pinetti, who performed before the Court of Louis XIV in 1784, came up against the use of confederacy. Mr. H. R. Evans, in his book *Old and New Magic*, refers on page 29



to Pinetti's trick of removing a gentleman's shirt from his body while clothed. Mr. Evans says :

' Pinetti eventually revealed the process by which this surprising result was obtained. He was moved to do so because all those who saw the trick performed in the Theatre des Menus-Plaisirs held the conviction that the other party to it was in collusion with him. The public was not to be blamed for this erroneous conclusion, for not only at that time, but much later, many of the astonishing feats of the magician were effected through the complicity of assistants seated among the audience. Such confederates were called by the French *compères* and *commères*, which, translated into the vulgar vernacular, stand for ' pals ', ' cronies '. These gentlemen brought articles of which the magician possessed duplicates, and loaned them—apparently as unrelated spectators—when such articles were asked for in the course of the experiments. Robert Houdin ended this régime of confederacy. When he asked for the loan of an article, he genuinely borrowed it, and exchanged it for a substitute by sleight of hand.'

No doubt there is a great deal involved in the last remark, and it means that a little extra effort on the part of conjurers will give, by other methods, the same effects as those produced by confederacy.

Coming to more recent times, some magical writers of the early 'eighties endeavour to palliate the use of confederacy. In *The Secret Out*, by W. H. Cremer, on page 30, there is given certain advice, which probably present-day performers would not accept *in toto*. Mr. Cremer says :

' Whatever means is employed, manage, by some artifice, to induce the spectators to fancy, naturally, and without apparent effort on your part, that you are employing some other. If, for instance, it is a trick with confederates or apparatus that you are showing, endeavour to make them believe that it is effected by mere dexterity. If, on the

other hand, it is a sleight-of-hand trick, pretend to be awkward about it.'

To the last injunction I would fain exclaim : ' Save us from our friends.'

In the *Book of Card Tricks*, on page 49, Mr. R. Kunard seems to think that confederacy is suitable for magicians whose capabilities are somewhat limited. He says :

' With regard to confederates, we do not advocate their employment, supposing you that can amuse sufficiently without their aid. A promiscuous assistant for a drawing-room entertainment is always liable to make awkward mistakes, and the performer has to put up with the ridicule, unless his wits get him out of the difficulty. Of course, we do not here allude to the stage illusions. There, it is absolutely necessary to have confederates, but they are not to be trusted until they have gone through a course of training by frequent rehearsals.'

Anent the last paragraph, the writer seems to be referring to *assistants*, which is, of course, a very different matter. Webster defines ' assistants ', as :

' Helping, supporting. An auxiliary. One who assists another. One who aids or contributes his strength or other means to further the designs or welfare of another.'

In magic, this definition means, one that assists *openly*, and that is the great difference between an *assistant* and a *confederate*. An *assistant* acts openly with the magician ; whereas a *confederate*, while acting presumably as a member of the audience, is in reality an assistant to the magician. No one could possibly object to the use of *assistants* by the stage illusionist ; as witness the gorgeously attired assistants of the Indian illusionist, Linga Singh ; or the black, skin-clothed assistants of that clever English illusionist, Mr. Oswald Williams. These assistants are doubtless all conjurers, and the audience rightly regard

them as part of the apparatus and personnel of the illusionist.

A clever cartoonist and magician, Mr. Woodhouse Pitman, wrote an interesting article on 'Confederacy in Magic' in *The Magic Wand* for December 1920. Mr. Pitman says :

'There are some who openly practise and advocate confederacy, arguing that conjurers are pre-eminently deceivers, and as such may deceive by all and any means. To others such methods are anathema. They consider that to employ a confederate is to debase the art of magic. Others, again, take the middle course, and, while professing to regard the practice with disfavour, occasionally "stoop to conquer".'

'It must be galling for a true artist, who has studied Magic as an Art—spending much time in acquiring various sleights—to see a perfectly miraculous effect produced by another performer, whose only skill lies in his showmanship, and who resorts to confederacy for the achievement of his effect. Where the clever showman is also admittedly a skilful *prestidigitateur*, there is surely no need for him to stoop to confederacy. Sooner or later the fact that he has done so leaks out, and his reputation suffers.'

Therefore, generally speaking, there seems to be little in magical literature or magical history to recommend the use of confederacy in magic.

One of the objects of all true magicians should be to raise the status of the magic art ; surely, therefore, they will recognize that their efforts must be dependent upon something more creditable than confederacy.

## SELECTING AN ASSISTANT

**M**OST magicians have probably learned by experience that it is not always an easy matter to persuade a member of the audience to ascend the platform for the purpose of acting as a temporary assistant.

The polite request : ' Will any lady or gentleman kindly come forward and assist me in my next effect ? I promise faithfully that I will play no tricks with them,' is generally followed by an awkward pause, more or less lengthy. The performer proceeds to beam a piteous, appealing smile around the room, and finally may be compelled to address an individual request to a likely looking assistant before the desired end is attained.

Children's entertainments present no difficulty in this respect ; indeed, the difficulty there is to prevent a stampede towards the platform when the services of an assistant has been requested.

At a Magic Circle social evening a performer had made two fruitless appeals for an assistant, and was patiently waiting a response, when a member remarked to me that he wished it were possible to get an impromptu assistant to respond more readily to the call. I told him that I was prepared to try a new idea that evening to get an assistant, not only with the object of preventing the usual awkward pause, but to get any particular member of the audience to officiate that I desired. I indicated a certain gentleman in the audience to my companion, and undertook to get that gentleman to act as my assistant without his being aware of the fact that the selection was premeditated. The gentleman in question happened to be an esteemed member, Mr. G——, who will, I hope, pardon the subterfuge that drew him to the platform when he now learns, for the first time, how it came to pass.

The 'force' was managed in the following manner: 'Ladies and gentlemen, for my next experiment I require the services of a lady or gentleman, and it is important that you should be assured that there is no question of collusion between the assistant and myself. I therefore propose to select my assistant on the hazard of the die.

'First of all, I will throw the die in order to decide the number of the row from which my assistant shall be selected. (*Die here thrown upon the table, where, of course, none but myself could see the result. The actual number thrown was immaterial.*) Four! Then that fixes the fourth row of seats.

'Now a second throw, which will decide the actual position in the row. (*Die again thrown.*) Five! That indicates the occupant of the fifth seat along the fourth row. One, two, three, four, five! (*Seats counted by extending the forefinger, until arriving at Mr. G——.*) Would you, sir, please respond to the call of the die and assist me in my next experiment?'

As I anticipated, an immediate response was made by one who proved himself to be a very capable assistant. 'And that's that.'

Mr. Douglas Dexter gives expression to a very original form of invitation when seeking an assistant: 'I shall now be glad to have the services of a gentleman from the audience—preferably some one who has never seen me before, or, if not, some one who wishes never to see me again.'

At St. George's Hall, some years ago, Mr. Claude Chandler adopted a novel plan to secure an assistant. Without giving any indication as to his actual intention, he threw out a length of ribbon to the occupant of one of the front stalls, retaining one end of the ribbon himself. The gentleman in the stalls was invited to hold the ribbon up, so that all could see it. The performer then commenced to re-wind the ribbon. As it tightened, Mr. Chandler asked his assistant to 'be so good as to come a little

nearer'. This was repeated several times, until the assistant had reached the foot of the stage steps. These were then ascended one at a time, each movement being punctuated by the above request, until the assistant eventually reached the stage. By this time the packed house had fully divined the object of the ribbon-winding business, and testified its appreciation accordingly.

Some years ago I was present at a conjuring entertainment where a performer ensured the services of a desired assistant (in this case a confederate) by means of a 'selected' ping-pong ball.

Stating that he desired the services of an assistant selected at random from the audience, he produced a quantity of ping-pong balls. 'One of these balls,' he said, 'is marked with the letter A. I propose to throw all the balls among you, and the one who gets the ball marked A will be my assistant.'

The balls were duly thrown. By pre-arrangement a planted, marked ball was held up as though it had just been caught by the producer. The performer then proceeded with his programme, aided by his 'chance-chosen' assistant.

It will therefore be seen from the foregoing that it is not a very difficult matter to secure an assistant. Readers are welcome to make use of the 'die' method of selection if they wish, but the other ruses are referred to as matters of interest, and the right of using them is of course vested in the originators.

## THE FAIRY BALL AND MYSTIC CYLINDER

### EFFECT

THE performer introduces a paper package which he states contains a new trick called 'The Fairy Ball and Mystic Cylinder'. As he has only just purchased this and has not as yet had time to practise the trick, he proposes with the aid of the instructions to show the whole working to the audience. The box is accordingly opened and a sheet of instructions, together with a solid billiard ball and a hollow cylinder, are disclosed.

The two latter properties are passed for examination and the trick proceeded with, which, according to the instructions, consists in making the billiard ball disappear after it has been covered by the cylinder.

The details are duly carried out, and the disappearance is shown to be the result of pressing the cylinder against the ball after covering, and raising both together. Still holding the cylinder and the ball, the performer expresses dissatisfaction with the method of disappearance. He claims that this may be effected much neater by the aid of magic. He thereupon touches the cylinder with his magic wand and then shows that the ball has entirely disappeared.

### PROPERTIES REQUIRED

The only properties necessary are a billiard ball and a small cylinder, as shown in Fig. 23; also a conjuring table, fitted with a black-art well. Most conjurers already possess these 'props.'; therefore a trial 'to see how the thing works' will not be a costly matter.

The ball and cylinder, together with a sheet of 'instructions', are placed in a small cardboard box (seen in Fig. 23), which is wrapped in brown paper and tied with string.

## WORKING

Performer enters carrying the paper package, which he proceeds to unfasten, explaining while so doing that he has only just purchased it on his way to the hall. He takes the contents from the box and allows the audience to examine the ball and the cylinder. The ball is then

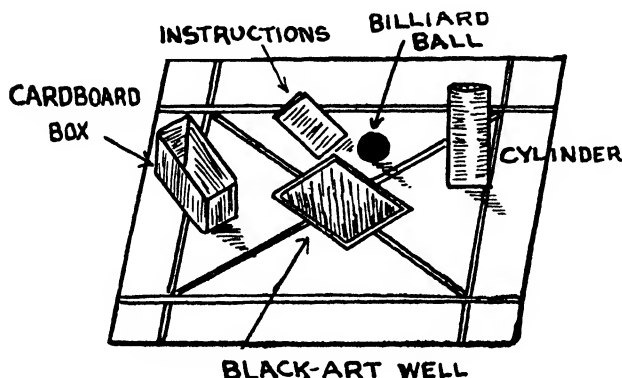


FIG. 23

made to 'disappear', according to the instructions, by pinching the ball within the cylinder. The instructions are then laid upon the table, in front of the black-art well. In the act of again picking up the instructions, for the stated purpose of reading how to conclude the trick, the ball is allowed to slip into the black-art well, as shown in Fig. 24.

As this movement is the crux of the whole effect, there must be no hesitancy or bungle at this juncture, and the following details should be carefully followed. The cylinder containing the ball is held in the right hand, near the bottom, the thumb being on top and the fingers underneath. The palm of the hand must be kept quite clear of the cylinder opening, so that the ball is allowed free exit. The magic wand is taken in the left hand. Therefore, as



both hands are holding something, there is nothing unusual in picking up the instructions with the right hand whilst holding the cylinder. The fingers of the right hand grip the paper against the cylinder, the ball is allowed to drop into the black-art well (as indicated in Fig. 24), and, as far as the performer is concerned, the trick is finished.

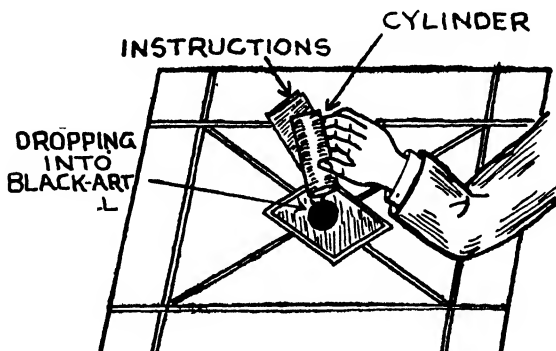


FIG. 24

PATTER

'Ladies and gentlemen, on my way here this evening I saw a conjuring trick in a novelty dealer's window, entitled, "The Fairy Ball and the Mystic Cylinder". Now the title rather set my pulses tingling, and I wanted to become the possessor of one of these wonderful mystic balls and cylinders. I therefore went in and bought a set, and here they are, hot from the oven. I have not of course been able to practise the trick for presentation this evening, so we will examine it together. (*Unwrap the package and open box.*) Ah! here are the instructions. (*Take paper from box and read:*) "THE FAIRY BALL AND MYSTIC CYLINDER.—The apparatus consists of a polished red billiard ball and a small cardboard cylinder. The object of the trick is to make the ball disappear after it has been covered with the cylinder. To PERFORM". . . Well,

## THE FAIRY BALL AND MYSTIC CYLINDER 55

ladies and gentlemen, as the trick appears to be rather interesting, if you have no objection, I will run through the instructions with the apparatus, and you will then be able to see how the thing works. (*Continue reading:*) "First hand the ball out to be examined, in order to prove that it is quite unprepared, or, if you prefer, knock it against something hard—a wooden object for instance." . . . Well, I can easily manage that! (*Knock ball against head. Continue reading:*) "Then take up the cylinder and show freely to the audience." . . . Ladies and gentlemen, I show you this free of charge, and will make no collection. (*Continue reading:*) "Inform the audience that you are going to cover the ball for a moment." Ladies and gentlemen, I am going to cover the ball for a moment. (*Continue reading:*) "Do so, and then command the ball to disappear. You then lift the cylinder to show that the ball has disappeared." (*Comedy business here of commanding the ball to disappear, lifting the cylinder, and finding the ball still there. This business is repeated.*) Ladies and gentlemen, I am afraid that there is something wrong with the works and that the thing is a failure. (*Look again at the instructions.*) Oh, I see! (*Continue reading:*) "This is how the trick is done. In lifting the cylinder, you pinch the outside, so as to grip the ball inside, and the ball is then seen by the audience to have disappeared." (*Take magic wand in the left hand and cause the ball to disappear, as instructed. Lay the instructions upon the table in front of the black-art well.*) So that is all for half a guinea! The question now is what am I to do with the cylinder and the ball which is inside? Perhaps there are further instructions. (*Still retain wand in the left hand, and take up the instructions from the table with the right hand, which is still holding the cylinder. In the act of picking up the instructions allow the ball to drop into the black-art well. Continue reading:*) "At the finish of the trick the audience will applaud loudly. This will give you an opportunity of walking off with the ball still inside the cylinder." . . .

Tame, very tame ; besides, some one in the audience might suspect that the ball was inside the cylinder, and ask to examine it. I think that I can do better than that. Being a magician, I simply tap the cylinder three times with my magic wand and pronounce the mystic words "Abracadabra Vanishabra", and, as you see, the ball has really disappeared, and anyone is quite welcome to examine the cylinder.' (*Place cylinder on wand and twist with a circular motion—as indicated in Fig. 25—in order to demonstrate that it is absolutely empty.*)



FIG. 25

## THE SYMPATHETIC CUBES

**T**HIS effect is a combination of several magical principles which combine to form an easily worked, self-contained trick. It has a feature which magicians try to get in all their efforts, i.e. the finale is unexpected, and a complete surprise to the audience.

### EFFECT

Six wooden cubes—two blue, two red, and two white—with two collapsible covers are shown.

The cubes are stood in two stacks, the order of the colours in each stack being blue, red, white. A cover is placed over one of the stacks.

The red cube is removed from the centre of the uncovered stack, and placed on the top. Upon the cover being removed from the other stack, the red cube is seen to be on the top of that stack also.

The colours of both stacks are now rearranged, thus : red, white, blue. One stack is again covered, and the other stack is turned upside down, so that the colours of that stack are : blue, white, red. When the cover is removed, the other stack is found to be in the same order of colours.

One stack is now tied securely with a piece of tape, and covered, the other stack being covered also. Upon the covers being removed, a complete change is seen to have taken place. One stack contains *two blue*, with *one white in the centre* ; the other stack contains *two red*, with the other *white in the centre*.

### MATERIALS REQUIRED

1. Six wooden cubes, about two and a half to three inches square. The *tops* and *bottoms* of these cubes are

painted *black*. The *sides* of two of them are painted *white*, two *blue*, and one *red*. The remaining cube (referred to as 'the trick cube', and shown in Fig. 26) has two of

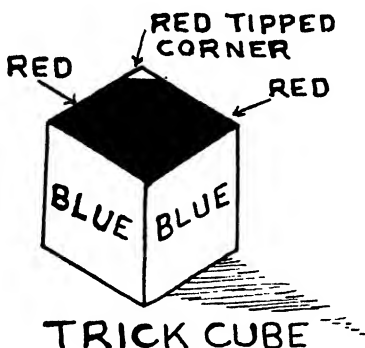


FIG. 26

its corresponding sides painted blue, the other two being painted red. The top corner of this cube is tipped with

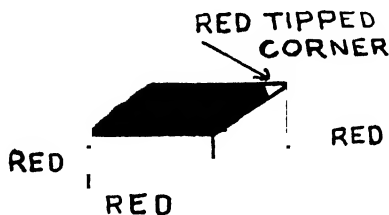


FIG. 27

red, at the corner between the two red sides. This is done so that the performer can tell, by merely glancing at the top of the cube, which sides are exposed to the audience, and making it impossible for him to commit the fatal

error of placing one red and one blue side towards the audience.

2. A tin shell, fitting easily over the cubes. This is painted *black* on the top and *red* on all the four sides, so that it is similar in appearance to the solid red cube, as indicated in Fig. 27. This shell has also a red-tipped corner, for the prevention of 'accidents'.

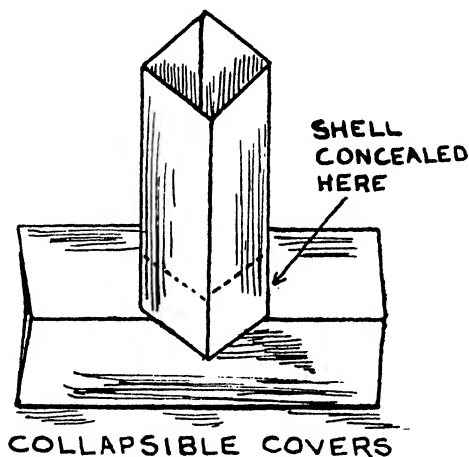


FIG. 28

3. Two collapsible covers, as shown in Fig. 28. Each of these covers must be made to the exact height of three cubes.

4. A piece of tape about a yard in length.

#### PRESENTATION AND PATTERN

At the opening of the trick the cubes are lying separately upon the table. The shell is covering the trick cube, care being taken to ensure that the red mark on the shell is over the corresponding mark on the cube. The two covers are lying flat on the table.

'Ladies and gentlemen, these cubes are called the "Sympathetic Cubes", because they induce sympathy. According to Dr. Johnson, sympathy means "fellow-feeling, or conformity of parts to each other". You will see presently that these cubes conform to each other most remarkably. They are made from a peculiar kind of wood known to botanists, and, incidentally to myself, as *Lignum sympatheticum*; and this fact accounts for their sympathetic nature. I am so pleased to notice that you all believe me !

## FIRST

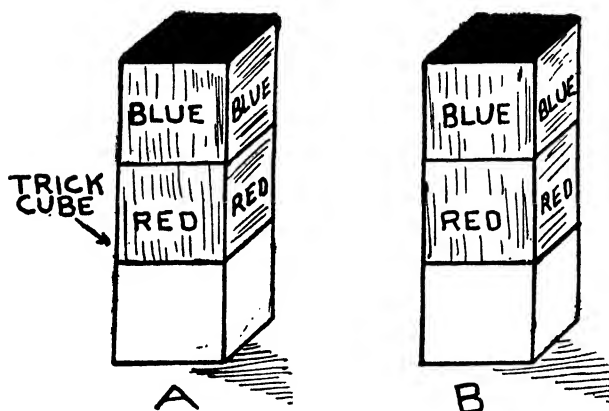


FIG. 29

'You will notice that there are six cubes (*show the cubes on all sides*) coloured on all sides, red, white, and blue—two of each colour—all separate and distinct. (*Leave the shell-covered trick cube, with red sides to the audience.*)

'These collapsible covers (*show covers*) are used to cover the cubes, and it is obvious that there are no rabbits, guinea-pigs, or other conjuring properties concealed in them. They fit over the cubes just so. (*Fit one of the covers over some of the cubes, and finally over the shell, which retain in the cover, as shown in Fig. 28. The red sides of the*

*trick cube are now towards the audience.)* I now place the cubes in two stacks—white at the bottom, red in the centre, and blue on the top. (*Stack cubes as shown in Fig. 29.*) This cover goes over one of the stacks. (*Cover the stack A, containing the trick tube, so that the shell goes over the blue cube.*) By placing the red cube on the top of this stack it will, of course, differ from the covered stack. (*Place red cube on top of the uncovered stack B.*) Now in one stack the red cube is on top, while in the other the blue is on top. To be truly sympathetic, according to dear old

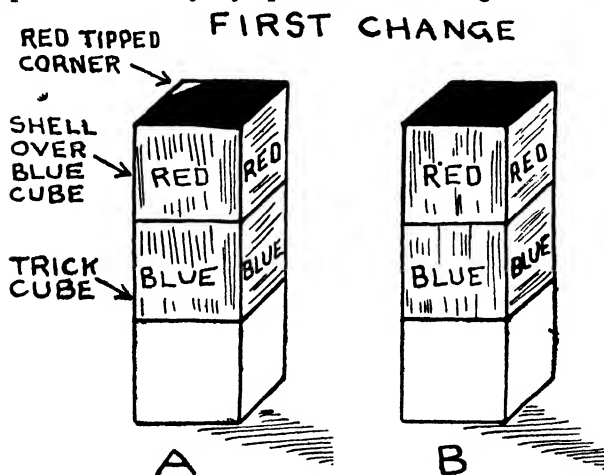


FIG. 30

Dr. Johnson, they have to conform to each other. You all know that sympathy rises, so I will place this stack on top of the other one, and give both of them a touch with the magic wand. (*Place the covered stack on top of the uncovered stack, and then replace, making a half-turn with each movement. This brings the blue sides of the trick cube to the front. Remove the cover, leaving shell behind, and exposing the cubes, as shown in Fig. 30.*)

'You will notice that, true to their name, the cubes



have sympathized with each other. By placing the blue cubes at the bottom, each stack is in the correct order to illustrate the song "Three Cheers for the Red, White, and Blue". (*Place each blue cube at the bottom. Cover the stack A containing the trick cube.*) This cover again goes over one of the stacks. The other pile I invert. (*Turn the uncovered stack B over bodily.*) Or, I might say for the benefit of those who do not understand French, that I turn it upside-down. However, we can still use the stack as before to illustrate the song, provided we sing it while

## SECOND CHANGE

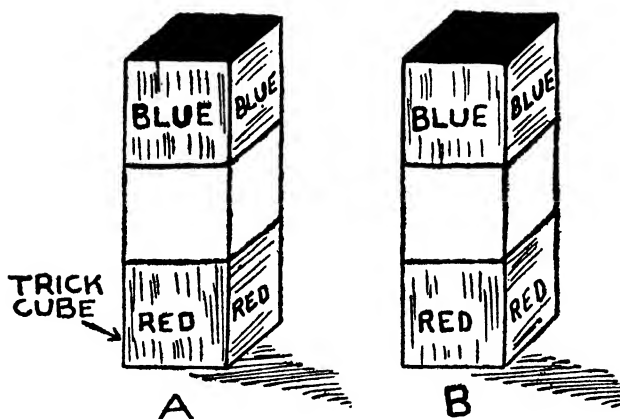


FIG. 31

standing on our heads. In order to make the cubes sympathize I will place the uncovered stack on top of the other stack, as before. (*Repeat the former double-turn movement. Remove the cover, bringing away the shell, and leaving the cubes as shown in Fig. 31.*) Again a touch with the magic wand, and you will notice that the cubes have duly sympathized.

'In order to show you how strong is the sympathetic nature of these cubes I will now subject them to a severe

test, by tying this stack with white tape. I might have used red tape, and relieved myself of a few witticisms against the powers that be, but out of the kindness of my heart I refrain. (*Tie the tape over A of Fig. 31, containing the trick cube.*) This stack I cover, and turn upside-down. (*Place empty cover over the tied stack, and invert the stack, bringing the blue sides of the trick cube to the audience.*) The other stack I will cover, and allow it to remain standing

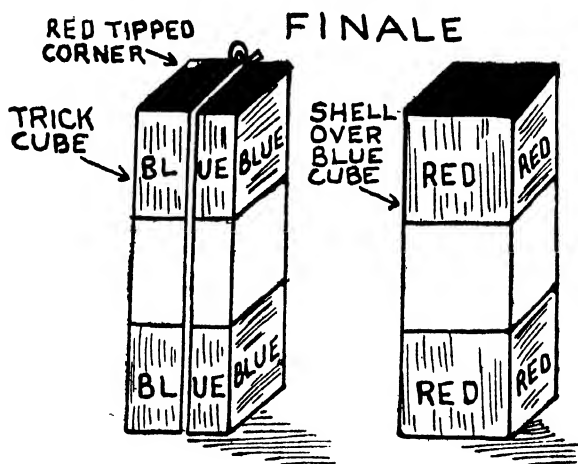


FIG. 32

on its feet. (*Place cover, with shell, over the uncovered stack B.*) Perhaps you would like to guess which stack has the red cube on the top, and which has the blue cube on the top. (*Allow the audience to guess, ad lib.*) Well, it does not really matter which, as a matter of fact, because I have arranged a complete change this time, and here you see the surprising result!' (*Remove both covers simultaneously and reveal the cubes, as shown in Fig. 32.*)

## MAGICAL SECRECY, OR MUTENUB WINRINY

THE sub-title of this article is not an attempt to foist either the Chinese or the Irish language upon English readers ; neither is it the first attempt on the part of an apprentice to set up ' copy '. The sub-title is merely a repetition of the title proper, but set out in a simple secret code. The *raison d'être* and circumstances of its creation may shortly be stated.

An interesting discussion took place recently at a gathering of magicians with regard to the difficulty of safeguarding written magical secrets from the prying eyes of younger brothers, etc. One magician, who happened to be an expert stenographer, said that he had once taken the precaution to write out his magical details in shorthand, but the notes were surreptitiously shown by a younger brother to a friend who was versed in the art of ' Pitmanism '. This of course resulted in the secrets being laid bare.

A discussion then followed as to the best and easiest means of writing out magical secrets in cypher, so that they might not be open to the uninitiated, who, either by accident or design, happened to see the script. In view of the fact that such information might be useful to magicians generally, I have devised a system of cypher writing, designed to meet the occasion. It is now published for the benefit of those who may desire to employ it for writing out their magical secrets, *for personal perusal only*.

Take any two words of six, seven, or eight letters each, but the pair of words selected must contain all *different* letters, and arrange them one above the other, thus :

### WALKING SUBJECT

The above then forms the ' key ', and, in writing, the letters upon each other change places. Thus for A, the

## MAGICAL SECRECY, OR MUTENUB WINRINY 65

writer would use U ; for B, he would use L ; for W, he would use S, and for S, he would use W ; and so on. Any letter that does not appear in the key words is used in the ordinary way. For example, 'The magic wand would appear as 'Ghi muten sucd'.

It will be found in practice that with the key in front of the writer it is a fairly easy matter to transpose ordinary writing, fairly quickly, offhand. Soon the letters with their corresponding alternatives become memorized, and it will be found that writing can be managed at the ordinary normal rate.

Here is another example of key words :

B L O W I N G

H A C K E R Y

In this instance 'The magic wand' would appear as 'Tbi mlyed wlrd'. It will therefore be seen that keys may be formed *ad lib.*, and, unless possessed of the key words, the context would be mere gibberish, even to those who might know the system that was being used, but not the actual key words.

The following is an example of a magical secret written in both specimen keys previously given. No. 1 is written in the key code 'WALKING—SUBJECT'. No. 2 is written in the key code 'BLOWING—HACKERY'.

### No. 1. GHI WUBMUCDET HUCDJIRNHEIF

Ghi hucdjirnheif ew hibd ly ghi gso appir norcirw ucd puwwid wivirub gemiw unroww ghi fbumi of u nucdbl. Ghi winrig nocweggw ec ghi hucdjirnheif liect jipg nocge-caubby movect shebi ciur ghi fbumi. Eg ew viry emporgucg hosivir ghug ghi pirformir whoabd muji nirguec ghug ghiri ew co wnicg apoc ghi lorrosid hucdjirnheif. Ghi wolvicg of ubb wnicgw ew u wpercg, ucd uc accdiwerid *fecubi* muy riwabg whoabd ghi fbumi goanh u rinicgby wnicgid hucdjirnheif.

## No. 2. TBI SLAMLRDEO BLRDWINOBEIF

Tbi blrdwinobeif es biad hg tbi tkc uppin ocnrins lrd plssid sivinla temis loncss tbi falmi cf l olrdai. Tbi sionit ocrsests er tbi blrdwinobeif hiery wipt ocrterulaay mcvery kbeai riln tbi falmi. Et es ving empentlirt bckivin tblt tbi pinfcnmin sbcuad mlwi ointler tblt tbini es rc soirt uper tbi hcnckid blrdwinobeif. Tbi scavirt cf laa soirts es l spenet lrd lr urdisenid *ferlai* mlg nisuat sbcuad tbi falmi tcuob l noiirtag soirtid blrdwinobeif.

I leave it to you !

## THE ROYAL HUNT MYSTERY

**T**HIS effect is entirely self-contained, and, although performed with playing cards, is something different from the ordinary run of card tricks.

No palming, pass, change, or slip, etc., is required, and even those who do not usually include card tricks in their programme will find that The Royal Hunt Mystery is easy to work and capable of providing a mystifying seven or eight minutes' turn.

### EFFECT

A pack of cards is well shuffled, and nine of the cards selected from the pack. These consist of three Aces, three Tens, and three Kings.

They are placed, one at a time, in three collapsible boxes or bags, so that one Ace, one Ten, and one King are in each box.

A touch with the magic wand causes a change to take place. It is then shown that one of the boxes contains the three Aces, another the three Tens, and the other the three Kings.

### MATERIALS REQUIRED

A board with three ledges, capable of holding nine cards displayed, as shown in Fig. 33.

Three collapsible boxes or paper bags marked HOLE, YARD, and PALACE respectively on one side. On the reverse side is printed in bold letters E. S. W.—one letter on each box, as shown in Figs. 35 and 36.

A pack of cards containing the following *backed* cards, two of each being required :

Ten of Clubs, backed with the Ace of Spades.

## EFFECTIVE CONJURING

King of Clubs, backed with the Ace of Diamonds.  
 King of Spades, backed with the Ten of Diamonds.

FACES OF CARDS  
 (AS SEEN BY THE AUDIENCE)

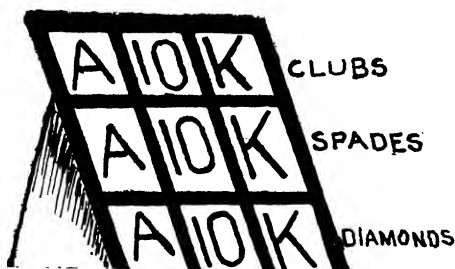


FIG. 33

BACKS OF CARDS  
 (AS KNOWN TO THE PERFORMER)

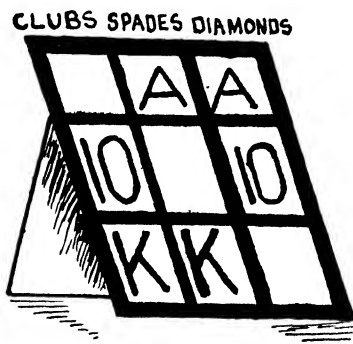


FIG. 34

The foregoing are used in conjunction with an unprepared Ace of Clubs, King of Diamonds, and Ten of Spades.

## WORKING

The cards are first shuffled, *faces towards audience*, to convey the idea that only an ordinary pack of cards is being used.

The nine cards previously specified are then taken from the pack and arranged on the board, as indicated in Fig. 33. The remainder of the cards are *sprayed* along the table, in front of the board, *backs upwards*. This movement is intended to impress upon the minds of the audience that the cards displayed on the board, are similar to those which are lying on the table with their backs exposed. To further this impression the three *unprepared* cards on



FIG. 35

the board are shown casually on both sides while placing them upon the board. This may be effected by 'accidentally' dropping one upon the table in the act of placing it on the board; or, while delivering some patter, it might be held in the hand, apparently in a careless manner, so that the back could be seen by the audience. Both of these artifices, however, require some showmanship, and no suspicion must be created that there is any desire on the part of the performer to direct special attention to any particular card. The position of the cards on the board, both back and front, is shown in Figs. 33 and 34.

The three collapsible boxes or paper bags are shown to be empty and stood upright in front of the board, with the lettered sides E, S, W, towards the audience, as indicated in Fig. 35.



An Ace is now placed in each box, then a Ten, and lastly a King. Here again there is an opportunity to show one or other of the unbacked cards, both sides, while placing them in the bags, but the performer must be very careful not to overdo this little piece of misdirection.

It will be noted that it is quite easy to memorize the position of the unprepared cards on the board, *i.e.* *first* card in the 1st row, *second* card in the 2nd row, and the *third* card in the 3rd row.

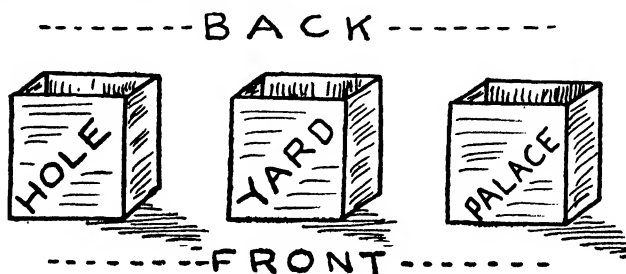


FIG. 36

The prepared cards have to be turned over while placing them in the boxes. This is easily effected as follows:

The bottom of the Ace of Clubs is placed against the *front* of Box E, and *allowed to fall backwards*, so that the face of the card is on top. The bottom of the Ace of Spades is placed to the back of S, and allowed to fall *forwards*, thereby reversing it secretly. The Ace of Diamonds is placed similarly into Box W. The same procedure is followed with the Tens and Kings, so that they fall either face upwards or reversed, as required.

Thus the unprepared and prepared cards are placed in the boxes, ready for reproduction, without any apparent change having been made.

After a little patter the boxes are turned, and reveal the wordings at the back: HOLE, YARD, PALACE, as shown in Fig. 36.

Three Aces are taken from the box marked HOLE,

three Tens from the box marked YARD, and three Kings from the box marked PALACE.

As the cards are taken, one at a time, from the boxes they are arranged on the board, as indicated in Fig. 37. This operation affords another opportunity for further misdirection to prove that the cards are unprepared.

#### PATTER

‘Ladies and gentlemen, I have now much pleasure in presenting to your notice a puzzling card illusion entitled “The Royal Hunt Mystery”.

‘The chief actors in the piece are contained in this pack of cards (*produce and shuffle the pack of cards*) which is now being shuffled, in order to prove to you that the cards are well mixed.

‘I now require nine of the cards to illustrate the story, and will place them on this board. By the way, it will be obvious to you that the board is quite innocent and free from all guile. (*Show board, back and front.*) First then, the foxes for the hunt; will you please regard these three Aces as the three foxes? For a successful hunt, a good pack of hounds is essential, so I propose to engage a full complement, and will employ these three Tens, to represent the three packs of hounds. You are of course aware that in every fox-hunt there is always a Master of the Hounds, and as this is a Royal Hunt, or, rather, three Royal Hunts, I think that it will be quite appropriate if I select three Kings to officiate as Masters of the Hounds. (*The nine cards are placed on the board during the foregoing.*) At every hunt there is also a certain number of onlookers, so the remainder of the cards are arranged at the starting-post, to watch the send-off. (*Spray the cards along the front of the board.*)

‘In order to avoid any confusion, the foxes are released towards different points of the compass. These three collapsible boxes, quite empty, as you see, are lettered to

represent, East, South, and West. I will now place the first fox in the direction from whence came the wise men ; after him a pack of hounds in full cry, followed by a Royal Huntsman. (*Place cards in box E, accordingly, and follow with the other six.*) Another fox goes South, again followed by a pack of hounds and a Royal Huntsman. Finally, the last fox goes West, closely pursued by a pack of hounds and a Royal Huntsman.

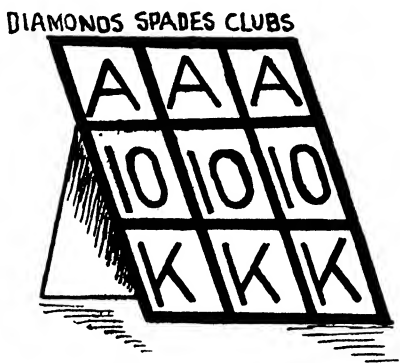


FIG. 37

' As this is a magical effect, I will now impart mystery to each box by a touch with the magic wand. (*Pass wand over each box in succession.*) You may therefore not be surprised to learn that the three foxes managed to reach their hole in safety. (*Turn box to show HOLE.*) Here is their native home, and here are the foxes. (*Place Aces, one at a time, on the board. Show box to be empty.*)

' As the hounds could not find the foxes, they returned to the stable-yard where they resided. (*Turn box to show YARD.*) Here you see them in full force. (*Place the tens one at a time on the board. Show box to be empty.*)

' After a long search for the missing hounds and foxes the Royal Huntsman gave up the chase and returned to

the Palace, and (*turn box to show PALACE*) here you see the three Royal Huntsmen. (*Place the Kings, one at a time, on the board, and show box to be empty.*)

‘I think you will admit that the actual method by means of which the foxes, packs of hounds, and Royal Huntsmen returned home is very puzzling, and that the movements of the actors in the Royal Hunt Mystery can only be ascribed to the wonderful art of magic.’

## PIP, SQUEAK, AND WILFRED

**U**NDER the above heading is embodied an old effect, but one that is not very well known in the present day. It is, however, very effective, easy to work, and may be performed in a drawing-room with the audience surrounding the performer. The trick is an impromptu one, and depends merely upon a knowledge of what is known as 'the thumb-palm'.

Experienced performers, who are acquainted with the effect and working, will perhaps find the suggested patter useful for accompanying the various moves, thus bringing the trick right up to date. The style of patter will be found a sure winner with children.

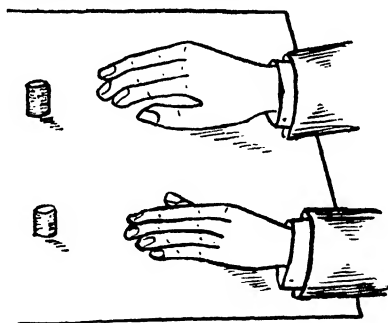


FIG. 38

### EFFECT

Two ordinary cylindrical corks are cut across, making four half corks. These are laid upon the table in the form of a square.

The performer first places his hand over two of the corks, as shown in Fig. 38. He then commands one cork

to travel invisibly from underneath one hand to the other. Upon lifting both hands it is seen that the cork which was under the left hand has joined the cork which was under the right hand.

Performer next covers the two corks with his left hand and places his right hand over a single cork. This time he commands the single cork to join the two corks, and upon raising both hands the three corks are seen to be together.

Finally, placing his right hand over the three corks and his left hand over the remaining single cork, the command is again given, and, lo ! the four corks are shown together under one hand.

#### WORKING

The secret of the whole trick lies in the fact that the performer has an extra half cork, which fact is not disclosed to the audience.

This half cork is thumb-palmed—a sleight well known to most conjurers ; novices will find this fully described and illustrated on page 93, Fig. 43.

At the commencement of the trick the extra piece of cork may be reposing in one of the side pockets of the performer, or, should he be sitting at a table, it may rest upon his lap.

Two whole corks are first introduced, and these are cut in halves and handed out for examination. During the examination there is ample opportunity for the performer to secure the extra half cork in his *right* hand.

The four half corks are then arranged upon the table in square formation, the hands being placed over two of the corks, as indicated in Fig. 38. When the hands are raised the right hand leaves the concealed, or palmed, half cork upon the table, as shown in Fig. 39, and the attention of the audience is naturally directed towards the presence of the two corks. In raising the left hand the cork beneath was picked up by means of the thumb-palm.

The *left* hand is now placed over the two corks and the *right* hand over one of the single corks. The raising of both hands now reveals three corks under the left hand, the cork which was under the right hand having apparently

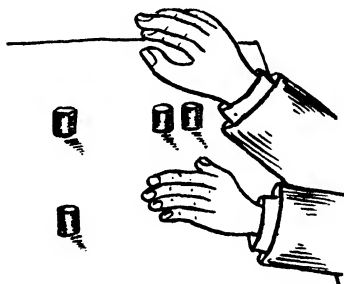


FIG. 39

joined the other two. In reality, of course, it is thumb-palmed, as before.

Finally, the *right* hand is placed over the three corks and the *left* hand over the remaining single cork. Upon raising the hands the four corks are seen to be together.



FIG. 40

The palmed half cork in the *left* hand is dropped into a side pocket, this action being covered with the *right* hand taking up the four corks and holding them out for inspection, as shown in Fig. 40.

#### PATTER

' Girls and boys, these four corks, or, rather, half corks, are somewhat similar in appearance, so, in order that you

may know them, I will bestow upon each a well-known and distinguishing name. This one shall be Pip, this one Squeak, and this one Wilfred, and the last one Peter.

‘Having now christened the family and introduced them to you, I will show you how clever they can be in visiting each other invisibly. Pip has sent an invitation to Squeak, Wilfred, and Peter to take tea and shrimps with him. Pip waits within his house for the guests. (*Cover one of the corks with the right hand, which is also holding the palmed cork.*) Squeak burrows his way under the ground. (*Cover another cork with the left hand*) to travel to Pip’s house, and in due time he arrives there. (*Lift right hand and expose the two corks.*) You will notice that he has left no trace whatever of the hole that he made when burrowing into the ground. (*Raise the left hand, thumb-palming cork.*)

‘Pip and Squeak now wait in the drawing-room for the others. (*Cover the two corks with the left hand, which contains the palmed cork.*) Wilfred now sets out (*cover another cork with the right hand*), and soon joins Pip and Squeak. (*Raise left hand and expose the three corks.*) He, likewise, leaves no trace of his exit. (*Raise the right hand, palming cork as before.*) Now, Pip, Squeak, and Wilfred chat in the drawing-room (*place right hand, containing the palmed cork, over the three corks*), and Peter, who of course you know is a little pussy cat, dropped below quite easily. (*Cover remaining cork with the left hand.*)

‘In due time he arrives (*raise right hand and expose the four corks*), having left his home as cleanly as the others did. (*Raise left hand, palming the remaining cork. At the same time take up the four corks and hold them out to the audience, as shown in Fig. 40.*) Here, then, you see the happy family, all ready to partake of their tea and shrimps but before they retire to the dining-room perhaps you would like to inspect them, in order to see whether they show any signs of fatigue after their strenuous efforts in getting to Pip’s house invisibly.’



## ORNATE MAGIC

**O**RNATE, or spectacular, magic has a special attraction for most audiences, but especially juveniles. The production of lengths of bright-coloured ribbon, piles of curiously-shaped boxes, richly-coloured garlands, large quantities of vivid silk handkerchiefs, and flowers of seemingly endless variety is always greeted with applause and shouts of approval.

The great drawback to conjurers against a too frequent demonstration of ornate magic is the time involved in packing up before the performance and in re-packing afterwards, to say nothing of the extra bulk and weight of the above-mentioned productions.

The following programme, which was presented by the author some years ago at a Magic Circle special evening of Ornate Magic, can be recommended as a spectacular and easy display, which, with an average amount of patter, can be made into a ten or fifteen minutes' turn.

It has a special recommendation which will appeal to many magicians, i.e. the whole of the props., which are very light, may be carried in a small attaché case, and, although a fairly large display has been made, the re-packing will not be found a very lengthy matter.

### AN ORNATE OPENING

'First impressions are everything' is a well-known saying, and surely it is nowhere more applicable than to magical performances. A bright, showy opening seems to place the magician at once on good terms with his audience, and then there is less likelihood of hostility, or attempts to 'queer the show', if a favourable impression has been made at the outset.

For my opening item at the evening of 'Ornate Magic' I made use of the 'Name, Bouquet, and Flag' opening, which will be found fully described on pages 9 to 12. This is a snappy, showy opening, and an appropriate preliminary to a spectacular programme.

## AN ORNATE TAMBOURINE PRODUCTION

To those who produce only the usual roll of paper shavings from the tambourine, the following production will provide an effective and at the same time inexpensive change.

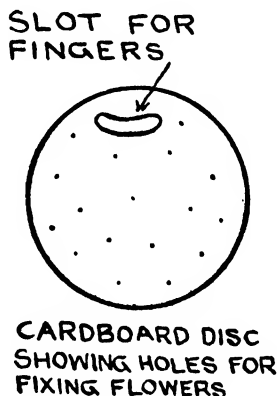


FIG. 41

The articles to be produced are : Two patriotic garlands, six feet long ; six fancy card boxes with coloured ribbon handles, assorted (construction shown in Fig. 141) ; and a large floral decoration.

These collapsible productions are loaded on a round piece of cardboard, which is just large enough to pass through the tambourine when the paper covering is broken. A small portion of the card is cut out for the fingers to grip in the act of loading, as shown in Fig. 41. Over the

back of this is pasted a piece of newspaper, thus enabling both sides of the tambourine to be shown after loading takes place, apparently only the paper forming the tambourine having been shown.

The best flowers for the purpose are large-stringed De Koltas. These are fixed to the cardboard disk so as to completely cover it, and they form a pleasing floral decoration when released.

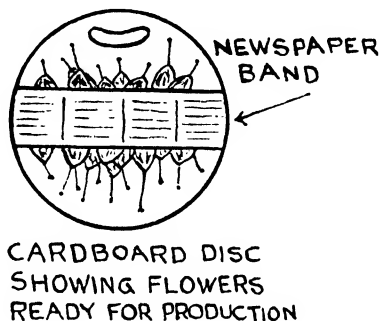


FIG. 42

Fig. 42 shows the cardboard disc loaded ready for production. The garlands and card boxes are held on the top of the flowers by means of a strip of newspaper, fixed with a touch of paste or seccotine. The loading into the tambourine is effected from the *servante*.

When the load has been disposed of only the two rings and the remains of the newspaper are left, which may, if desired, be handed round for examination.

This production will be found effective, easy to work, and cheap, since the items may be used almost indefinitely.

#### AN ORNATE PAPER CONE FLORICULTURE

This little effect is a variation of the old hat trick, known as 'The Mysterious Flower Garden', which consists

of the production of a number of floral sprays. These are produced one at a time, tossed into the air, and, on descending, remain in an upright position on the floor, forming a kind of miniature flower garden. Hence the title of the original trick.

The sprays are fixed to a wire rod, the bottom of which is weighted and sharply pointed, so that there is little difficulty in placing them as desired. They take up very little room, and it is an easy matter to produce several dozens. In my presentation, however, only twelve were used. These were made up into a bundle held together with a red silk handkerchief and loaded into the paper cone from the *servante*.

After the garden has been 'planted', the red silk handkerchief is produced and used as a foundation for the final effect of :

## ORNATE SILK CREATIONS

Holding up in the right hand the red silk handkerchief just produced from the paper cone, attention is drawn to the delicate texture of the material, etc. This little misdirection enables the left hand to secure, and produce, a vested rolled-up white handkerchief, the sleight being repeated in order to obtain and produce a vested blue silk handkerchief.

The three handkerchiefs are then placed in the familiar cardboard handkerchief cylinder, or, if preferred, in the 'Burning Globe' or other changing prop. In the case of the handkerchief cylinder, it is laid on the table, and the wand is passed over it, for the purpose of 'magically blending the handkerchiefs together'.

This allows of the cylinder being taken up *reversed*, and the final production made of a large Union Jack. It might here be pointed out that the flag covers the combined superficial area, as well as the colours, of the three handkerchiefs, 'proving conclusively that the emblem of the

free has been made from the red, white, and blue handkerchiefs '.

The performer then makes his retiring bow, while the pianist plays ' Rule Britannia ', ' Three Cheers for the Red, White, and Blue ', or other patriotic item.

## ARMY OR NAVY

### EFFECT

A SHEET of red and a sheet of blue paper are shown to the audience, who are asked to choose one of the colours. If red is chosen, the trick is to be in relation to the Army ; if blue, then the trick is to be in relation to the Navy. Suppose that *blue* is chosen. Names of admirals are then called out by the audience and written down by the performer on separate slips of paper. One of these, selected by a member of the audience, is placed upon the performer's bare arm, and the sheet of blue paper wrapped around it. After a pass with the magic wand the paper is taken from the arm, when the name of the admiral written on the slip of paper is seen to be imprinted in letters of blue upon the arm of the performer. Should *red* be chosen, the names of generals of the Army are called out, written down, and a selected slip placed upon the performer's bare arm and wrapped around with red paper. Finally, the selected name is seen in letters of red on the arm of the performer.

### WORKING

Before commencing the trick performer has the name of a popular general of the British Army written on his right arm in *red* water-colour paint. (*Note.*—*Useful mnemonic, 'R', RIGHT arm for red.*) On the left arm is written in *blue* water-colour paint the name of a popular admiral of the British Navy. A sheet of red and a sheet of blue paper are passed for inspection, and the audience are allowed to have a perfectly free choice of one of the colours. This point should be fully emphasized, as it does not matter to the performer one iota which sheet is chosen, since he is quite prepared in either case. Should the red

paper be chosen, he uses the right arm, but if the choice falls upon the blue paper he uses his left arm. Suppose that blue has been chosen. Performer thereupon asks for names of great *living* British admirals to be called out, 'in order that he may write them down upon slips of paper'. As the names are called out, however, instead of writing each one as called, he writes upon *each* slip the name of the admiral that is already written upon his arm. The number of well-known living officials in either Service is so limited that there should be no difficulty in selecting a name that is certain to be called out sooner or later by some one of the audience. The slips are now placed in a hat and one picked out by a volunteer assistant from the audience. (*Note.*—If preferred, the audience may be allowed to write down the names themselves, and a changing bag used for forcing the requisite name. The 'changed' side of the bag is loaded with slips upon which is written the name that the performer has upon his arm. Of course, two changing bags would have to be kept in readiness—one for the Army and one for the Navy. The first method, however, is the one recommended.) The sleeve of the left arm is now rolled up, or pushed above the elbow, and the arm held out with the palm of the hand upwards. The blue writing is now underneath and cannot be seen by the assistant; nor has he any reason to examine the arm, as up to the present time the performer has been careful not to state what he is about to do. The assistant is now asked to lay the chosen paper, on which is written the name of a British admiral, upon the performer's arm, and cover it with the sheet of blue paper. A pass is then made with the magic wand, and the blue paper removed by the performer. As the blue paper is being taken away, the performer raises his arm, bringing the hand near the mouth, thus exposing the name in blue characters. As the slip of paper was placed upon the arm, and the sheet of blue paper wrapped around it by the volunteer assistant, there is not likely to be any suspicion that the writing

on the arm was done beforehand, and, to the average spectator, the trick seems to be 'wropt in mystery'.

## PATTER

'Ladies and gentlemen, there are some people who favour our gallant Army and some who prefer our invincible Navy. To-night I shall ask you to indicate which you prefer, and I want you to imagine that we have both Services represented by these two sheets of paper. Of course you are all aware *why* they are called "sheets" of paper? Because editors *lie* upon them! That is just by the way. To proceed, the red sheet of paper will serve to represent the Army and the blue sheet of paper the Navy. I will now ask you to choose one of the colours, and it depends upon the one you choose as to whether the trick is to be a military or a naval one. It is quite a matter of indifference to me. Please understand that you have a perfectly free choice. Now which shall it be? . . . The blue. Thank you. Then the trick shall be a naval one. I shall now require the names of about six well-known living admirals of the British Navy. Please choose your admirals—call out their names—and I will write them down as you call them upon these slips of paper. . . . Having now written down the names, I place them in this hat, and, after mixing them well, will ask someone in the audience to select one. . . . Thank you, sir. . . . Will you now please lay the slip you have selected upon my arm, with the writing in contact with the arm? . . . That is right. Now cover it over with this sheet of blue paper, in order to permeate it with the colour of the deep blue sea that we so often sing about. . . . Thank you. Now everything is *ready*, or, shall I say, *bluey*, and I shall endeavour to induce the spirits to write upon my bare arm, in letters of blue, the name of the admiral which has been selected by this gentleman and covered with the blue paper. You will also please bear in mind that since the



name has been selected I have not seen or handled it. The slip has merely touched my arm, and by virtue of that touch I desire to transmit the name to my arm. This may seem a somewhat difficult feat, but the use of the magic wand makes it a very simple matter. . . . Just a touch with the wand—and the name is written. I do not suppose, however, that you are prepared to accept my word—reliable as it usually is—that this has been accomplished. I will therefore give you ocular demonstration as portrayed in the words of the immortal William :

‘ Things by the ear received, men’s minds excite  
Much less than when submitted to the sight.

‘ I simply remove this sheet of Reckitt’s well-known hue and here you see the name of the gallant admiral in his representative colour. Absolutely uncanny, to say the least of it, is it not ? ’

## NEW EFFECTS

THE great desire of most conjurers is to be able to evolve tricks that appear to be more or less original when presented. Possibly many readers have considered deeply, pondered long, and thought of little less for days, in order to induce their inventive faculties to give of their magical best ; but, alas ! the long-desired and hoped-for idea failed to materialize, and the seekers were forced to continue with their old programme.

Now, in view of the fact that 'there is nothing new under the sun', it seems almost futile to waste valuable time and brain power worrying over new ideas in magic. Yet we often witness what appears to be an absolutely new magical effect. I say advisedly 'appears to be', for, either in principle or in effect, all so-called new effects are merely elaborations of a prototype.

Nearly every magical effect comprises, either singly or collectively, a creation, restoration, transportation, change or disappearance. Years ago conjurers produced cannon balls from a hat. Now they produce an incredibly large number of silk handkerchiefs. The thing that matters is, what is the effect on the audience ? Exactly the same in both cases ! Yet all magicians know that the production of the silks involves quite a different principle of loading, and for this the originator deserves full credit for a clever idea.

Nevertheless, clever as the idea undoubtedly is, it is merely an elaboration of an old effect.

As an example of old and new methods, of an effect comprising restoration, the 'Wizard's Breakfast' may be cited. In this effect, which at one time was a very popular item in children's programmes, the conjurer 'ate' a quantity of paper ribbon. After repeating a mystic spell, and making a judicious use of the magic wand, the ribbon

was subsequently reproduced in a long, continuous strip from the mouth.

Conjurers nowadays prefer to tear a strip of paper ribbon into small pieces and reproduce it fully restored in their hands. Here, again, different principles are employed in the two effects, but the latter-day presentation is certainly the more artistic. To the average audience, however, the effect is much about the same.

In like manner old-time conjurers who cut a piece of cambric from a borrowed handkerchief, and finally returned the latter to the owner quite unimpaired, have their counterpart in the present-day magician, who cuts a turban in halves and eventually restores it.

In one of the latest tricks combining disappearance and change, a paper tube is formed, water is poured into this, only to disappear, and the paper bursts into flame. There is much in this effect that calls to mind a very popular demonstration of the gutter merchant of forty years ago. This enterprising individual deftly fixed his box upon a frail-looking tripod, held together in the centre with a ragged piece of string. Throwing back the lid of the box, he deposited upon it a number of small tin tubes, also a china saucer, into which he poured some water from a bottle. Opening one of the tin tubes, he took from it a piece of grey-coloured substance, actually *metallic sodium*. Cutting off a small portion of this, he twisted it up in a piece of newspaper. Upon being dipped in the saucer of water the paper would burst into flame, caused by the action of the water upon the metallic sodium.

To many people there would seem to be a great similarity between these two effects, yet one can see and admire the great advance in showmanship made by the originator of the present version.

These instances, which might be enlarged indefinitely, have been mentioned without any intention of belittling present-day effects. They have been referred to for the encouragement of those who have sat down to invent a

new trick—an absolutely new trick it must be, of course—and who finally gave up the task as hopeless. Hopeless the task is indeed, since one cannot make bricks without straw, and in order to make a new trick you must have either the straw of an old idea or the complete reconstruction of an old effect.

Taking full advantage of the foregoing points, it will be seen that it should not be very difficult to evolve a trick which will appear to possess some semblance of originality when presented. Thus, if the Early Victorian conjurer produced or vanished a lady who was dressed in a crinoline from a sedan chair, the item could be given a touch of originality by utilizing a motor-car and dressing the lady in a jumper and tight-fitting skirt.

Let me take a definite example. Here is the exact wording of a little 'catch' called 'The Miraculous Herrings' which appears in a very old book on conjuring :

#### THE MIRACULOUS HERRINGS

'Five herrings are shared among five persons. Each had a herring, yet one remained in the dish. How was this arranged ?

'*Solution.*—The last one of the five received his herring in the dish.'

The foregoing is the 'straw' from which I propose to build a ten minutes' impromptu drawing-room show. Herrings would of course be quite out of place in a drawing-room, so they will have to give place to coins. A borrowed hat will be used instead of a dish.

#### FIRST EFFECT : 'A SIMPLE CATCH'

A hat is borrowed and placed upon the table. Two members of the audience are requested to each place a penny in the hat, and the performer does likewise. The

performer then states that they are each to take a penny and yet leave one in the hat. After two pennies have been taken, the performer takes up the hat, with the third penny inside. Thus, three pennies have been taken, yet one penny still remained in the hat.

#### SECOND EFFECT : ' MAGIC '

The performer then offers to perform the same effect, but with the added condition that each of the three pennies must be *taken from the hat* and shown to the company. A penny must, however, remain in the hat after the third gentleman has removed his penny.

The three pennies are placed in the hat as before, and two of them are taken out and shown to the company. In this instance the performer makes use of an extra penny, which is either back-palmed or thumb-palmed. The performer places his hand in the hat, with the fingers extended, either the back or palm of the hand being turned towards the company, according to which method of palming is being used. The penny is then exhibited and passed from one hand to the other by means of the tourniquet or other familiar coin pass. A throwing movement is made towards the hat (this movement is fully described on page 93), the hand shown casually to be empty, and the company invited to see that the hat still contains a penny, although three pennies have been taken from it.

#### THIRD EFFECT : ' SOLD AGAIN '

The three pennies are again openly placed in the hat. A gentleman removes one penny from the hat, and the performer removes another. In taking out his penny, however, the performer thumb-palms the third one, leaving the hat empty. The third gentleman is then asked to take his penny from the hat, and realizes, when too late, that he has been ' sold again '.

The patter and presentation for the foregoing three effects might be something after the following style :

## PATTER : FIRST EFFECT

‘ Ladies and gentlemen, I am now going to show you a puzzle which is carried out with a hat and three pennies. Will any gentleman kindly lend me a hat ? . . . Thank you, sir. (*Performer places the hat upon the table, brim upwards.*) Now will two other gentlemen each put a penny in the hat, and I will also put one inside. (*They do so.*) Now the condition of this puzzle is that each gentleman shall take a penny, but the last to take his penny must leave one in the hat. Now will you two gentlemen kindly take out a penny ? Thank you. Now I have to take a penny and still leave one in the hat. Seeing that ‘ art is long and time is fleeting ’, I will save time by combination. (*Performer picks up the hat with the penny inside.*) Thus you see that the last penny has been taken, and there is still a penny in the hat.’

## PATTER : SECOND EFFECT

‘ But, as Horatio said, “ Enough of this fooling ; let’s to business.” I am going to work the puzzle again, but under more exacting conditions. I will replace the pennies in the hat. (*They are duly replaced.*) Now this time each of us must take a penny from the hat and show it to the company as it is removed. At the conclusion the hat must be left upon the table with a penny inside. Will each of you gentlemen again take a penny from the hat and show it to the company ? . . . Thank you. Now I will take out my penny. (*Performer palms in an extra penny, which is removed openly, and shown to the company. The pass is then used and the penny “ thrown ” into the hat.*) Three pennies have now been taken from the hat, and, if you

care to look inside, you will find that it still contains a penny.'

#### PATTER : THIRD EFFECT

'Perhaps some of you think that this was managed because I happened to be the last one to take a penny from the hat. I am therefore going to repeat the experiment, and will ask one of the gentlemen to take out the first penny, and the other gentleman to take out his penny after me. That is, I shall be sandwiched between the two, as it were. Truly, "a rose between"—er—but to resume.

'First of all, the three pennies have to go into the hat. (*Three pennies are placed in the hat, as before.*) Now, sir, will you please take out the first penny? (*Gentleman does so.*) Now I will take out my penny. (*Performer thumb-palms one penny and openly removes the third one.*) Now, sir, will you please take out the remaining penny, and endeavour to leave one in the hat. (*Business, ad lib.*) Well, sir, I am afraid that you have rather complicated matters. However, I must compliment you on a clean finish to the effect, and it now only remains for me to return the hat to its owner, with many thanks.'

#### CORKS AND PLATES

The very old, I might almost say ancient, trick of the Cups and Balls is one of the few old-timers which have been handed down from decade to decade with very little change. It might be said, in addition, 'with increasing popularity', for there are few conjurers who do not, even now, enjoy witnessing a demonstration of this great test of magical skill.

There is, however, an adaptation of the Cups and Balls which is performed with four pieces of cork and four plates. The working is not very difficult, and it forms a capital impromptu effect.

To the audience the performer appears to place a piece of cork underneath each of the plates, which are inverted, and then passes the corks, one at a time, invisibly, under the first plate.

In the effect of 'Pip, Squeak, and Wilfred', described on pages 74 to 77, the secret depended on an extra piece of cork. In the present trick, however, only four corks are used for the four plates, the whole working depending on the use of the thumb-palm.

For the benefit of novices it might be explained that this consists in gripping the piece of cork at the base of the thumb against the edge of the palm, as shown in Fig. 43.

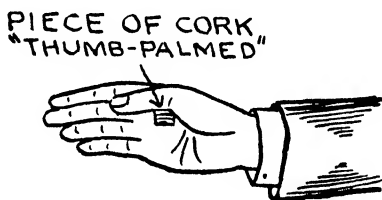


FIG. 43

The piece of cork is first held between the tips of the first and second fingers of the right hand, and conveyed to the base of the thumb and palm by an inwards turn of the fingers. This is a sleight known to most magicians. It might be mentioned that the piece of cork shown in the above diagram is larger than would be used for the trick.

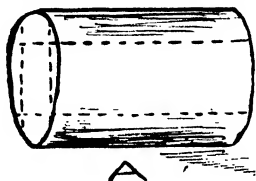
The four pieces may easily be cut from one cork. The sides are first cut away, as indicated by the dotted lines in A of Fig. 44. A small oblong bar of cork, as shown by B, is thus formed, which, cut into four pieces, will be found very suitable for the purposes of the Corks and Plates.

The hand is always held palm downwards in working; therefore the palmed piece of cork cannot be seen by the audience, being well covered by the hand.



The plates are first laid in a row, and a piece of cork placed upon each plate. These are shown in Fig. 45, which, for convenience of description, has been numbered one to four.

CORK MARKED FOR CUTTING



BAR OF CORK FOR CUTTING INTO FOUR

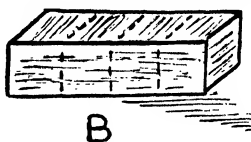


FIG. 44

The performer proceeds to invert the plates over the corks, commencing at No. 4. In withdrawing his hand from under the inverted plate the performer leaves the piece of cork underneath the plate, but keeps his hand closed, as though it still held the cork. He says, 'The



FIG. 45

cork is now covered by the plate.' Then turning to one of the audience, he opens his hand and says, 'No! it is not what you think!'

The same procedure is carried out with the cork on No. 3 plate. This time, however, the feint of bringing the hand away, closed, is not made so pronounced. No remark is made, the performer merely smiling as he opens and extends his empty hand.

In inverting plate No. 2 over the piece of cork, the latter is thumb-palmed, under cover of the plate, the hand being withdrawn with the fingers extended.

The previous two feints having somewhat allayed the suspicions of the audience, there is little likelihood of anyone doubting that the piece of cork is actually under No. 2 plate.

The piece of cork is now taken from No. 1 plate, between the ends of the first and second fingers of the right hand, and, together with the palmed piece from No. 2 plate, placed under No. 1 plate, the hand, of course, being withdrawn empty. Attention is not specially drawn to this fact, but it may be indicated casually by the performer extending his open hand towards each of the plates in succession, and saying, 'There is now a cork under each of the plates.' At the moment, of course, there are two corks under No. 1 plate, none under No. 2, and one piece under each of Nos. 3 and 4.

The piece of cork from under No. 4 plate is now openly taken, in the position ready for thumb-palming, and a throwing movement made over No. 1 plate. This plate is then raised in the left hand and the two corks exposed.

The plate is now passed to the right hand, and held as shown in Fig. 46, 'To show that there is no hole in the plate.' The piece of cork which was taken from No. 4 plate is at that moment being pressed against the plate by the fingers of the right hand.

The performer now says, 'I will replace the plate over the two pieces of cork.' In the act of inverting the plate he adds the concealed piece of cork to the two known pieces.

There are now three corks under No. 1 plate, yet the performer repeats the movement with the cork from under No. 3 plate, saying, 'I will now pass this cork under the plate with the other two corks.' The throwing movement, and subsequent raising of the plate, is carried out as detailed above, and the three corks exposed.

The plate is again replaced, this time leaving four corks under the plate. Performer states that he will transfer the cork from under the remaining plate by a different method. He places his fingers on the top of the inverted No. 2 plate and makes an extracting movement with the fingers, then pressing them open against No. 1 plate.

No. 2 plate is now raised to show that the cork has actually gone from beneath it, and No. 1 plate raised, disclosing the four corks underneath.



FIG. 46

If desired, the patter given for 'Pip, Squeak, and Wilfred' (pages 76 and 77) may be used with equal effect for this trick.

An improvement may be made by using four celluloid dwarf figures in place of the pieces of cork. These figures have a rounded base, similar to the old trick of 'The Bottle Imp', and are procurable at most toy dealers and novelty stores.

The rounded base causes the figures to assume an upright position when the plate is lifted, and the movement of the little figures add greatly to the amusement of the audience.

## A B C

**T**HIS trick is intended to serve as an introduction to the following effect of 'The Elusive Stop'. Alphabet cards are used in both cases. The principle of the present effect is based on a very old card trick, which, although easy to work, may be made into a very pleasing item. It will be found that 'A B C', followed by 'The Elusive Stop', form an interesting and entertaining combination.



FIG. 47

### EFFECT

Nine cards—three lettered A, three lettered B, and three lettered C—are placed together, the position being decided by a member from the audience. The nine cards are then cut by the assistant as many times as desired.

The performer touches the cards with his wand, and then shows that they have rearranged themselves into three sets of cards, each set containing one of each, A, B, and C.

### MATERIALS REQUIRED

1. Nine Cards, as shown in Fig. 47.
2. A plain cardboard stand, large enough to hold the nine cards, displayed, as shown in Fig. 47.

## WORKING

The board is exhibited, and, with the nine cards, shown to be without preparation. The cards are laid out on the board, as indicated in Fig. 47. If preferred, however, they may be allowed to rest, in three lots, against the 'Elusive Stop', board. An assistant from the audience is now invited to choose any set of three cards. The chosen set is placed face downwards upon the table. Another set is selected, and this is placed face downwards upon the first set. The remaining set is finally placed face downwards upon the two chosen sets. The assistant is now asked to cut the cards and to complete the cut. After the cut has been made the performer shows that the cutting of the cards has actually altered their arrangement. The cards are replaced face downwards upon the table and the assistant is invited to cut them as many times as desired. After this has been done the performer touches the cards with his wand and commands them to form into proper order. The cards are then dealt into three heaps by the assistant, guided by the performer. Three cards are first laid *in a line* upon the table. Upon these, in due order, another three cards are laid. The remaining three cards are laid, one at a time, upon each set of two cards. The performer then takes up each set of cards, one set at a time, and displays them upon the stand, as indicated in Fig. 48, showing that each set consists of one of each card, A, B, and C.

## PATTER

'Girls and boys, you often hear people say "As easy as A B C". But there is more in A B C than some of you might imagine. Here, for instance, are nine cards, lettered A, B, and C, as you see, three of each. (*Count the cards and show them both sides, then place them on the stand.*) Now I want a boy or a girl to come up here to assist me. . . . Thank you. Please examine these cards very

thoroughly, and also the stand upon which they rest, then sort the cards out for me. (*Take cards from stand and hand them to assistant.*) That is, put the three A's together, the three B's together, and the three C's together. . . . Thank you. Now please choose one of the heaps. . . . You prefer the centre one? That is, the three B's? Very well. Please turn that heap downwards upon the table. . . . Now choose one of the remaining two heaps. . . . The C heap? Very well again. Please lay that set downwards upon the three B's. . . . That's the idea! Now place the three A's face downwards upon the two sets you



FIG. 48

have already chosen. . . . Now, having chosen the order in which the cards have been placed, I want you to mix them together, scientifically, by cutting them several times. Before you cut the cards, however, remember that the three B's are at the bottom, the three C's in the centre, and the three A's on the top. Now cut the cards, and complete the cut by placing one lot of cards on top of the other. (*After the cut has been made, performer holds up the cards, fanned.*) You will notice that even one cut makes a great alteration in the arrangement of the cards. Now, there are two C's at one end, followed by three B's. In the centre there are three A's, followed by the other C. (*Replace the cards face downwards upon the table.*) Now please cut the cards several times, in order that they may be thoroughly mixed. . . . Splendid! Have you now cut them as many times as you wish? . . . Right-ho! Then this is where the magic wand enters upon the scene. I just touch the cards with the magic wand and command them

to assemble into a definite order. I cannot say "Form fours!" because, you see, there are only nine cards; therefore I shall have to say "Form threes!" You see this is a Rule of Three trick. Three A's! Three B's! Three C's! Three taps with the magic wand, and that is all that is necessary. Now please deal out the cards again into three separate heaps. First, three in a straight line of formation. Now one on the top of each of these, and so again with the other three. Now, if the magic wand has performed its work properly, each heap should consist of a definite order of cards. Let us see. (*Arrange each set on the stand, as shown in Fig. 48.*) Yes, here is the first set, containing A, B, and C, the second set with A, B, and C, and lastly the third set with A, B, and C.

'This proves, as I said at first, that there is more in A B C than some of you might imagine. And now, having got through these letters successfully, let us look at some of the other letters of the alphabet.' (*Proceed with the 'Elusive Stop'.*)

## THE ELUSIVE STOP

(IMPROVED)

THE original form of this trick was published in *More Collected Magic*, and has been extensively adopted by magicians ; in fact, Edward Victor and other professional magicians have used it for the purposes of a stage illusion, employing giant cards on a large stand.

The present improved working, however, permits of the whole of the cards being shown, as at first displayed, after each of the changes has been made. The foregoing will interest mainly those who have worked the original effect. To those to whom the effect is new it might be pointed out that it is easy to work, and completely baffles the knowing ones, who are led into thinking that they have caught the conjurer. When properly worked it gets the shouts that accompany the presentation of the 'Sliding Die Box', and at the same time proves as puzzling as the moves of the 'Find the Lady' illusion. In addition, it has a finale which is both novel and unexpected.

I feel sure that brother-magicians adopting 'The Elusive Stop' for the first time will find it an effective and practical addition to their repertoire. To those who already work the effect, the improved method of working will readily commend itself.

### MATERIALS REQUIRED

(1) Five cards lettered respectively D, L, O, S, and a full stop.

(2) Three velvet-backed cards, one lettered L, one lettered S, and one with a full stop.

*Note.*—It is better to have the five unbacked cards as well as the three velvet-backed cards made on an aluminium



foundation, as it is essential that they should be perfectly flat, yet light to handle. *Ordinary* cards invariably get out of shape, especially those backed with velvet, and in such condition they would be useless for the purposes of this trick.

(3) A velvet-covered board, about fifteen inches by five, made to stand, as shown in Fig. 49. The front of the board is divided into five numbered panels, each panel being marked out with white tape, thus adapting the black-art principle in novel form. The strip at the base of the board upon which the numbers are painted projects from the front of the board, thereby forming a ledge to hold the cards.

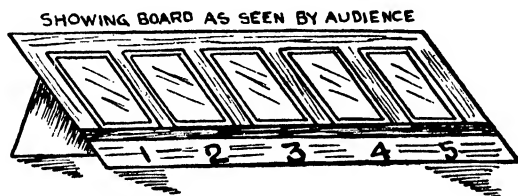


FIG. 49

## WORKING

At the opening of the trick the board is casually shown to the audience and then placed upright upon the table. Previously to this the three velvet-backed cards have been arranged on the board, *backs outwards*, as follows: L on No. 1, full stop on No. 3, and S on No. 5, as indicated in Fig. 50. It should be noted that the figure shows the cards *as known to the performer*. The audience see what they imagine to be merely the bare board. It is therefore most important to see that each card is centred exactly in its panel and does not overlap the white tape framework on either side.

The five unbacked cards are introduced and placed on

the board apparently in a haphazard manner, but actually as indicated in Fig. 51. The audience are now asked to note the position of the full stop, i.e. at No. 3. Turn all the cards outwards, care being taken to ensure that the backed cards underneath Nos. 1, 3, and 5, are exactly covered by the L, full stop, and S, respectively.

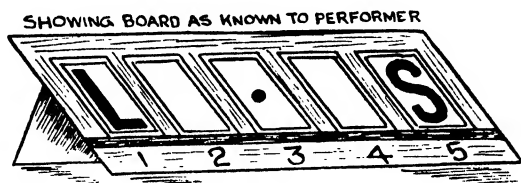


FIG. 50

Now take up the *front cards only* of Nos. 3 and 5—that is, the full stop and the S—hold them backs outwards, and point out that they are unmarked. In replacing, change them *obviously*, by crossing the hands, thus placing the S at No. 3 and the full stop at No. 5. Now say that, having placed the full stop at No. 3, you will command

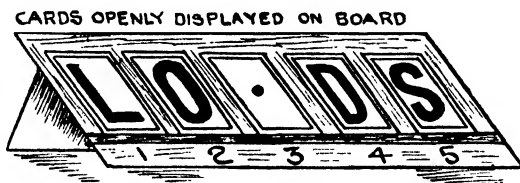


FIG. 51

it to change places with a letter card. After the shouts of 'You changed it to No. 5' have subsided, *turn all the cards* to show that they are still unchanged, i.e. as shown in Fig. 51. To do this take up the double cards *together* at No. 3, and also at No. 5. Next turn all the cards round

again, backs to audience, and repeat the ruse of showing the backs of two cards to be unmarked, this time, however, making use of the *front* cards of Nos. 1 and 3. After the inevitable shouting has finished, turn all the cards again to show that they are still unchanged. This is effected by turning the double cards at Nos. 1, 3, and 5 as one card, and the *single* cards at Nos. 2 and 4. This again shows the cards as seen in Fig. 51. The cards are now reversed, backs outwards, a touch is given with the magic wand, and finally, all *front* cards are turned face to audience. This gives Fig. 52, and emphasizes to the audience in no uncertain manner that they have been truly SOLD.

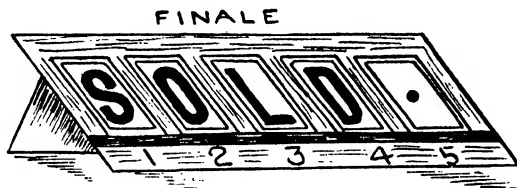


FIG. 52

## PATTER

'Ladies and gentlemen, it has been said that fortune and the will-o'-the-wisp are the two most elusive things known. This evening, however, I am going to show you another very elusive item. I will first arrange a few letter cards upon this board. (*Show board.*) As you can see, it stands upon its own feet, and in that respect it is similar to other animals. (*Turn board.*) Here is the retrospective view, and you can now be sure that there are no rabbits, guinea-pigs, or other conjurer's properties concealed behind it. I will now place the cards on the board. (*Produce cards and place in the panels, as shown in Fig. 51.*) One in panel No. 1; it happens to be an L. Another; this time an O, which goes in No. 2. For No. 3 we get a full stop, but notwithstanding that fact I am going to

continue. No. 4 takes D. And lastly comes S, for No. 5. Now the board is full. I will not ask you to try to pronounce the word, although it certainly does look something like the name of a Russian town. What I want you to notice particularly is the position of the full stop, that is, in No. 3. Do not lose sight of that card. It has a peculiar habit of trying to change places with one of the other cards, and for that reason it is known as "The Elusive Stop". However, just to give it a little chance, I will turn all the cards, and will you please excuse their backs. (*Turn all the cards, then pick up the front cards of Nos. 3 and 5 and hold them out, backs to audience.*) Please notice that the backs are all alike. I will now return them to their places. (*Cross hands openly, in replacing cards, placing the full stop at No. 5 and the S at No. 3.*) Now, as you are aware, the full stop is at No. 3. (*Shouts and business here, ad lib.*) Well, you are all so suspicious that perhaps I had better turn all the cards again. (*Turn cards face outwards, making use of the double cards at Nos. 3 and 5.*) Here is the L, the O, the full stop at No. 3, as I said; the D, and lastly the S—just as I placed them in the first instance. That proves to my satisfaction, if not to yours, that you should never doubt the word of a conjurer. I will turn them again. (*Turn all cards, backs outwards.*) You are really most suspicious this evening. All that I did was to pick up the full stop and another card, in this manner. (*Pick up the front cards of Nos. 1 and 3, and hold them out, backs to audience, as before.*) I did this in order to show you that the backs are all alike. I will now replace these cards. (*Change cards openly, as before.*) Of course, you all know that the full stop is at No. 3. (*Shouts.*) No! Pardon me, but you are mistaken. I did not change the stop with No. 1. (*Renewed shouts.*) Very well then, I will turn them again. (*Turn all cards face outwards, making use of the double cards at Nos. 1, 3, and 5.*) You see how easy it is to be mistaken. I will turn them again. (*Turn cards backs outwards.*) Now if I wanted to

change the full stop with another letter I should use my magic wand, thus. (*Touch each card with the wand.*) Now we shall see what has happened. (*Turn all the front cards face outwards.*) You see that the Elusive Stop, true to its name, has jumped to No. 5. Now you will be able to pronounce the word before you, and will possibly realize that you have been SOLD.'

## MAGICAL FACILITATIONS

IT is obvious that magicians must be methodical, because method is absolutely inseparable from the art of magic, that is, if any degree of success is to be gained.

In common with most magicians, I have adopted certain methods, which are now being given the light of publicity, in the hope that some of them may be considered worthy of adoption and prove useful to magicians generally.

### ENGAGEMENTS RECORD BOOK

Firstly, with regard to engagements—an Engagements Record Book should be kept. In this it is advisable to enter the full particulars of each engagement, allowing one page to each. The record should consist of the address, date, programme given, fee received, time occupied, how the booking was made, as well as any special details connected with the place of performance.

This information will be found invaluable in many ways, and well repays for the trouble of compilation, if only for the opportunity afforded of varying the programme in the event of a return engagement.

### TRICK INDEX

Most magicians have a library of books on magic. Some of these consist of perhaps half a dozen volumes, while others may run into hundreds, or even thousands. There are few magicians, however, who can say definitely in which books certain tricks are to be found. Therefore, when it is desired to read up and practise a trick it often means a search through several volumes. This labour may be saved by the adoption of what I term a 'Trick Index'. This consists of an alphabetically indexed book,

by means of which any trick in the library of the owner may be at once located, and then not only the book in which it appears but also upon which page in the book.

The books must first be numbered, and the tricks are then entered in the index according to their titles, followed by a fraction. This fraction indicates the exact position of each trick, the top figure giving the number of the book, the bottom figure the page upon which the trick appears, e.g. :

Aerial Treasury	..	..	$\frac{8}{35}$	$\frac{15}{100}$	$\frac{38}{14}$	$\frac{68}{7}$	$\frac{83}{18}$	$\frac{109}{88}$
Arm Writing	..	..	$\frac{104}{47}$	$\frac{107}{48}$				
Artist's Dream	..	..	$\frac{152}{174}$	$\frac{162}{46}$				

(The above examples are actual entries from my Trick Index Book.)

This idea has also the advantage of the performer being able to turn up quickly the methods of different writers when desiring to work a fresh trick, and to choose that method which suits him best, or, it may be, adopt certain features from several methods.

#### DESCRIPTIVE PAPERS

Another little facilitation which I have found useful is to keep a descriptive paper for each trick. This contains the principal working elements of each trick, together with a few patter points. These slips are very handy when getting a programme together, because it is an easy matter to arrange the slips and form a complete programme. Thus, a trick which has not been performed for some time is immediately brought to mind by the information given on the descriptive paper.

#### POCKET TRICKS LIST

How many of us have been visiting friends when a request to 'show us a trick please' has for a moment found us quite unprepared. The many little wheezes that

seem to be part of our being when in the company of brother-magicians seem to refuse to come on top, and we find it difficult to call to mind some impromptu stunt which can be given without any preparation whatever.

To obviate this a list of tricks, capable of being performed with everyday or pocket articles, should be carried in the pocket-book. The one I have prepared contains some coin, string, paper, match, and figure stunts, as well as a few pithy stories.

Fortified with such a list as this no magician need be at a loss if required to give an impromptu show at any time or anywhere.

#### CARDBOARD DIVISIONS FOR BAG

This method of bag-packing will be found a great advantage for magical props. Some years ago a suggestion was published in a magical journal recommending that the properties for each trick should be placed in a different coloured bag, replacing them as each trick was completed. This is an excellent idea, but I prefer to see all my props before me, and to that end have constructed a frame of cardboard having different-sized divisions. This fits into my green canvas bag, and the procedure followed is exactly the same as if the coloured bags were employed, the properties of each trick occupying its own little division and being replaced therein after the trick has been performed.

The above facilitation will be found very convenient to those who have two or three performances to give in one evening. In that happy event the termination of one show finds the performer quite ready for the next as far as props. are concerned.

#### BOX OF SURROUNDED TRICKS

One of the difficulties of giving a performance in an unknown hall is the lack of knowledge as to the conditions



prevailing. Conjuring shows might perhaps be divided roughly into two classes—front audience conjuring and surrounded audience conjuring, i.e. with the audience in front of or around the performer. The want of knowledge as to which kind of show the performer is called upon to give sometimes places him in a dilemma as to what tricks to include in his programme.

He may have a favourite trick, necessitating the use of the *servante*, which of course would be impossible of performance with the audience surrounding the table.

In cases where I have no knowledge of the conditions I always make up my programme irrespective of them, but my bag contains a box which I call my 'Surrounded Tricks Box'. This contains about a dozen tricks which may be performed with the audience all around. If, therefore, I find that it is impossible to perform a certain trick which requires a front audience, then there is more than enough props. in the 'Surrounded Tricks Box' to fill the programme.

Performers can of course fill the box with tricks of their own selection. The box I use contains the following items, and this may perhaps serve as a guide to others :

Ring on wand ; patriotic balls ; string for knots ; coin from paper to orange ; egg in cup and handkerchief ; corks under plates ; torn and restored paper ; coins through handkerchief ; coin from check bag (Noakes' Effect) ; plain cards for piano trick ; paper for Jacob's ladder ; fir tree ; and similar paper-tearing items.

And now just a few simple facilitations with regard to tricks.

#### BEWILDERING BLOCKS

Magicians who have added Professor Hoffmann's trick of the Bewildering Blocks to their repertoire may have found that it requires great care to ensure that the trick block, consisting of two red sides and two blue sides, is

correctly exposed to the audience, i.e. with the red angles or blue angles only showing as required.

This can very easily be managed, however, by cutting the head off a pin and driving the pointed head of the pin into the corner of the block between the two red sides. A very small portion is allowed to protrude, which can be felt with the finger, making it quite unnecessary to look at the block in order to see whether it has been correctly placed. Fig. 53 shows the position with the *red* sides exposed to the audience. When it is desired to expose the *blue* sides to the audience the performer *feels* that the pin corner is towards him.

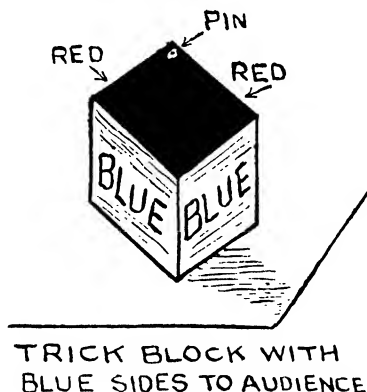


FIG. 53

#### FORCING BAG

Most conjurers are acquainted with the ordinary double-sided forcing bag. This is easily made, and is a useful prop. for many tricks where forcing a choice is essential.

Experience, that wise teacher, gave me a little improvement, which may also appeal to some of my readers. I might, perhaps, first refer to the experience that suggested the improvement.

On one occasion, getting a lad to the platform to select a numbered counter from among those which had just been placed in the bag (*sic*) he remarked to me, when taking out the counter from the forcing side of the bag, that he could 'feel something against his knuckles'.

In order to prevent a repetition of this feeling I had *one side* of the interior stitched right across the bag, about two inches from the bottom.

The assorted counters are placed openly in the deeper side of the bag, and the assistant is allowed to make his

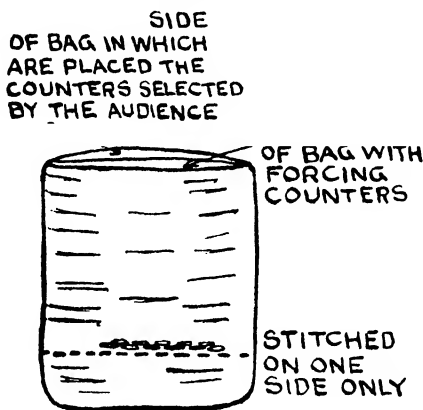


FIG. 54

'selection' from the shorter side, which he is now able to do without 'feeling something against his knuckles'. The formation of the bag is shown in Fig. 54.

#### FAKE FOR SPRING FLOWERS

There are several fakes upon the market for holding spring flowers to load into the paper cone, but I have for some years past used a simple contrivance which quite dispenses with a spring or clip. I gave the idea in Mr. Max Sterling's *Magical World* of 22 February 1911, so that

some readers may possibly call to mind having read the details there. A piece of cardboard is cut to the shape of the outside leaf of a spring flower, as shown in Fig. 55. On one side of the cardboard is stuck a single flower leaf, and on the other side a complete spring flower. With a bent pin at the back, the foundation is ready for any number of flowers desired. These are held temporarily by pasting a narrow band of green paper around the load.

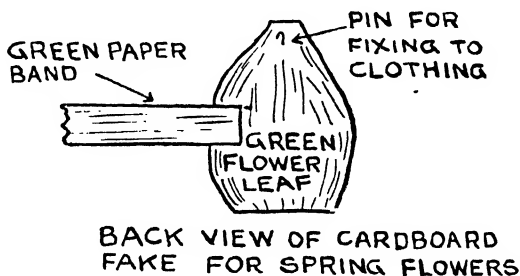


FIG. 55

One advantage of the use of this fake is that the whole contents of the cone may be emptied out at close quarters (the cardboard fake having the same appearance as the ordinary flowers) and the cone given for examination.

#### TRAY, CORKS, BALLS, AND GLASSES

Many years ago, at the old Egyptian Hall, I had the pleasure of seeing the late Paul Valadon perform the Tray, Corks, Balls, and Glasses trick. This is a trick, or, rather, juggling feat, dependent upon the law of inertia. The tray containing the four balls, which are balanced upon the corks, rests upon four glasses. The tray is knocked away with the hand, when the balls fall, or, I might say, they should fall, into the glasses beneath.

The trick has since been fully explained by Mr. David

Devant in his book *Magic Made Easy*, but, in contradistinction somewhat to the title of the book, Mr. Devant remarks about this trick: 'The feat of knocking away the tray, so that the four balls fall into the four glasses, is very difficult, and a man who has not plenty of courage and nerve should not attempt it. Even the most accomplished performers occasionally fail.'

I practised this trick, but at first found some difficulty in getting the balls to properly balance on the tops of the corks, notwithstanding the fact that I had hollowed out the tops of the latter. I therefore made four small cardboard cylinders to the size of the corks, covering them with black paper. These proved to be just suited to the purpose, and I have since had no difficulty with regard to balance.

## INSTANTANEOUS PHOTOGRAPHY

**T**HIS is a suitable item for a children's entertainment which could easily be worked into a mirthful five or ten minutes' turn.

### EFFECT

A 'camera' is introduced and two boys invited to act as assistants. One boy takes his seat for the purpose of being photographed. The other boy is handed a blank card, which he examines and places in the 'dark box'.

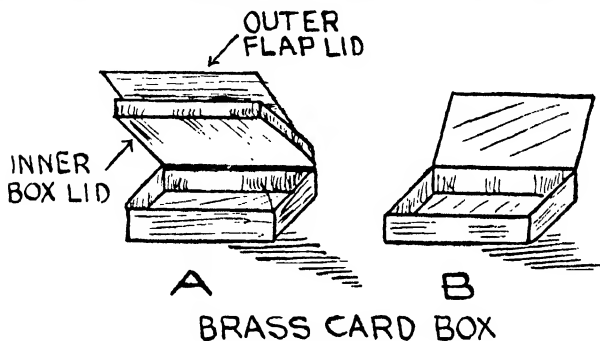


FIG. 56

The exposure is duly made and the box returned to the boy. He removes the card from the dark box and finds that a 'photograph' has mysteriously appeared upon the card.

### PROPERTIES REQUIRED

1. A Roterberg brass card box, as shown in A of Fig. 56, or an ordinary wooden card box with loose flap. The former is, however, far preferable, and ensures a truly magical effect.

2. A cardboard box, the back measuring about six

inches by four, i.e. about the size of a postcard. A small round box, with lid, is glued to the front, to represent the lens. A slot is cut at the top of the rear of the box, to take the 'dry plate'. The formation of this box is shown in Fig. 57.

3. Two cards about four by three inches—one plain, and one on which is painted a grotesque face. The more grotesque this face is made the greater will be the laughter when it is produced. A suggested design is shown in Fig. 58.

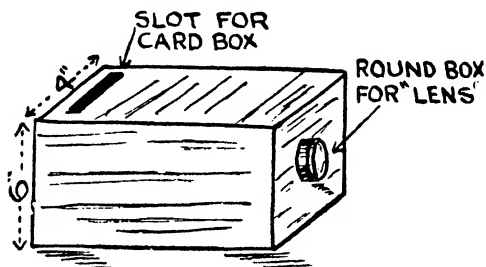


FIG. 57

## WORKING

The card with the grotesque face is loaded into the bottom of the Roterberg card box, being concealed from view by means of the inner box lid. The box lies on the table as seen in B of Fig. 56. If an ordinary wooden box be used the card is loaded in the lid of the box, underneath the loose wooden flap. Two boys are asked to come forward, one to act as photographer's assistant and the other to act as the sitter. The latter is duly posed, and the assistant given the *plain* card, which he places in the card box. This is referred to as the 'dark slide'. The performer focuses the camera, and good comedy business may be introduced here by placing the sitter in various attitudes; asking him to 'smile sweetly', etc. The

performer can also add to the effect by manœuvring with a black cloth at the back of the camera. The dark slide is then placed in the slot at the back of the camera, and the 'exposure' is duly made. The plate is 'developed' by a touch with the magic wand, and the photograph finally produced as a 'speaking likeness', amid the laughter and applause of the juvenile audience. If a Roterberg card box is being used, it may be handed to the assistant who placed the plain card therein, and he is asked to open the box and remove the developed photograph. If, however, the ordinary wooden card box is being used, this movement must be carried out by the performer.

#### PATTER

'Girls and boys, I know that most boys and girls like to have their photograph taken, and you may be interested to know that I am going to try to take one this evening. First of all, I require two boys to assist me—one to act as my assistant and the other to sit down and have his photograph taken. . . . Yes, you two will do very well. (*Indicate one of the boys.*) You appear to have a kind, intelligent face, so you shall be my assistant. (*To the other boy:*) Your face looks very natural and sympathetic, and I think that it will make a very nice portrait. Just sit down here and make yourself very comfortable while my assistant and I get the machine ready. (*Show assistant the Roterberg card box.*) Here is the dark slide. Please examine it very carefully, as it is very important that no ray of light shall be allowed to penetrate, otherwise the photograph will be a failure. . . . Seeing that we have such a nice face to photograph, I am anxious that it shall be a thorough success. (*Give assistant the plain card.*) This is the plate, quarter-plate size, you will notice, upon which we have to take the impression. You must handle it carefully, so that the sensitive side is not marked. Now place the plate in the dark slide, sensitive side upwards, and close the



lid. . . . That's right. Now for the sitter. (*Performer takes box from assistant and places it upon the table. Comedy business ad lib. while posing sitter.*) Make yourself very comfortable. Smile sweetly. What! Is *that* your sweetest? Just try to imagine that you are about to start eating a large glass of lovely strawberry ice-cream. Ah, that's the expression! (*Performer pretends to focus sitter with camera.*) It looks quite a nice picture. I think that I shall have to put one of these in the shop window as a special attraction. Now for the dark slide. (*Insert card box in slot at back of camera, and proceed to make the exposure.*) All is now ready. Put on that strawberry ice-cream expression please, and keep quite still. . . . (*To assistant :*) Will you please remove the dark slide from the camera. . . . Just hold it up while I touch it with my magic wand. . . . One! Two! Three! 'Tis done! Now open the dark slide and let us see the result. . . . (*Assistant opens the card box and takes out the photograph with the grotesque face. Performer takes it from him and exhibits to the audience.*) Well, it has certainly a kind of strawberry ice-cream expression, but I don't think it is quite good enough to put in the shop window. However, we did our best. (*To assistant :*) Didn't we? Thank you, boys, for your kind help in this demonstration of INSTANTANEOUS PHOTOGRAPHY.'

## GROTESQUE "PORTRAIT"



FIG. 58

## NINE-A-SIDE

**M**OST performers are acquainted with the trick (or perhaps 'puzzle' is the better definition) wherein a square is formed containing nine units on every side. Varying quantities of units are then either added or removed, yet the sides still number nine.

This has appeared in many books of magic under varying forms. In *The Secret Out*, by W. H. Cremer, published

### TWO ARRANGEMENTS OF

4

FIG. 59

in 1871, it appears under the title of 'The Unfaithful Knave', and is performed with cards. Probably the most recent version is that given in the writer's *Match-stick Magic*, where, under the title of 'Escaping from Germany', the puzzle is demonstrated by means of match-sticks.

It is interesting to note that there are no less than nineteen variations of the puzzle capable of being demonstrated with as many as thirty-six units, decreasing one at a time to as few as eighteen units. Many of these variations may, however, be arranged in different ways to form nine a side, using the same number of units. Take, for instance, the two combinations shown in Fig. 59.

Both consist of twenty-six units, but arranged in different order to form nine on each side :

The following nineteen figures indicate some of the methods of placing the various number of units. The full scope of units is given, but they may be arranged in various positions around the squares :

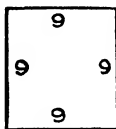


FIG. 60

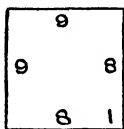


FIG. 61

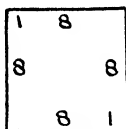


FIG. 62

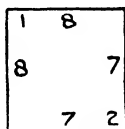


FIG. 63

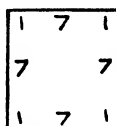


FIG. 64

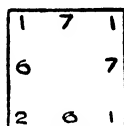


FIG. 65

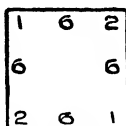


FIG. 66

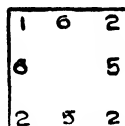


FIG. 67

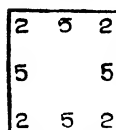


FIG. 68

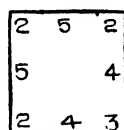


FIG. 69

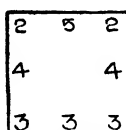


FIG. 70

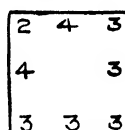


FIG. 71

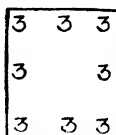


FIG. 72

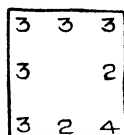


FIG. 73

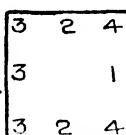


FIG. 74

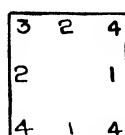


FIG. 75

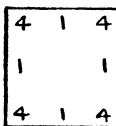


FIG. 76

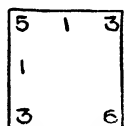


FIG. 77

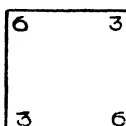


FIG. 78

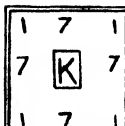


FIG. 79

There is a wealth of matter in the foregoing for building up magical stories, using various materials for the units, such as cards, match-sticks, strips of paper, buttons, nuts, etc. Cards are always available to the magician, and would naturally be most generally used in this connexion.

The following patter will serve as an example of the possibilities of this effect by the use of cards for the units. The story is intended for use at a children's show, and, incidentally, it provides an opportunity for the use of giant cards. It is also one of the few instances where cards may be used to interest children. The story is entitled :

#### THE KING OF HEARTS AND HIS STOLEN TARTS

' Boys and girls, many of you probably know that one day the Queen of Hearts made some tarts for the King of Hearts. Here is the gentleman himself. (*Show the King of Hearts.*) He was very fond of these tarts, and on this occasion, when he had eaten sufficient for his immediate needs, he had thirty-two tarts left. He arranged these around his pantry so that whatever side he counted there were nine tarts. (*Hold up thirty-two cards.*) Now I want you to imagine that these cards represent the tarts—there are thirty-two of them. With these cards I will show you how the King of Hearts placed his tarts around the pantry so that he was able to count 'nine' on any of the four sides. (*Place the thirty-two cards as indicated in Fig. 64, counting them deliberately to show that there are actually nine on each side.*) Here is the King of Hearts in the centre of the pantry keeping watch over his tarts. (*Place the King of Hearts in the centre of the arranged cards as shown in Fig. 79.*) Now, after a time, the King wanted to rest, so he sent for the Jack of Hearts to keep watch over the tarts. The King explained to Jack how he could count the tarts by seeing that there were nine on each side. Here is the Jack of Hearts. (*Show the Jack of*

*Hearts. Take away the King of Hearts from the centre of the cards and put the Jack of Hearts in its place.)* Now it happened that the Jack of Hearts was also very fond of jam tarts, and (naughty boy!) the temptation proved to be too strong for him, and he ate one of the tarts, then another, and another (*take away a card each time*), and another. After the four tarts had disappeared he began to wonder what he should say when the King of Hearts asked him what had become of the missing tarts. Suddenly it occurred to him that he might so arrange the tarts that the King of Hearts might still be able to count nine on each side. This is how he arranged them. (*Rearrange the cards as shown in Fig. 68.*) The King of Hearts returned later, counted the tarts, and, of course, found that there were nine on each side. (*Take away the Jack of Hearts from the centre of the cards, replace it with the King of Hearts, then count the cards to show that there are nine on each side.*) Later in the day the King of Hearts went away again (*take away the King from the centre of the cards*), leaving the Jack of Hearts in charge, as before. (*Place Jack in the centre of the cards.*) Again the temptation proved to be too strong for him, and he ate one of the tarts, then another, and another (*take away a card each time*), and another. So again four tarts disappeared. However, he again managed to arrange the tarts so that the King of Hearts could still count nine on each side. (*Rearrange cards as indicated in Fig. 72.*) When the King of Hearts returned (*take away the Jack from the centre of the cards and replace it with the King*) he counted his tarts and found that there were nine on each side as at first. (*Count cards to show nine on each side.*) The King of Hearts left the tarts for the third time and again placed the Jack of Hearts in charge. (*Take away the King from the centre of the cards and replace it with the Jack.*) Of course Jack was getting quite used to the flavour of the tarts by this time, and liked them more than ever. So, of course, he must needs have just one more, and another, and another

(*take away a card each time*), and another. Yet he still managed to so rearrange the tarts that nine could be counted on each side. (*Rearrange cards as shown in Fig. 76.*) Then the King of Hearts returned (*take away the Jack and replace it with the King*), and although the naughty Jack of Hearts had eaten twelve tarts, yet the King of Hearts still counted nine on each side.' (*Count cards to show nine on each side.*)

## WORKING

The method of working is given in *italics* throughout the story, but there are a few minor details to be observed that will make the presentation easier.

The arrangement of the numbers in each set of cards may be easily remembered. It will be seen that the first arrangement has *one* card in each corner; the second arrangement, *two*; the third arrangement, *three*; and the fourth arrangement, *four*.

In taking away the cards, the best method is to take one card alternately from the centre of each side. In the rearrangement, it is then only necessary to pass a card from each centre to the corresponding corner. Thus, the first arrangement gives 1—7—1 on each side. Taking away one from each centre leaves 1—6—1 on each side. Passing a card from each centre to the corresponding corner for the first rearrangement gives 2—5—2 on each side, and so on.

## A STUDY IN BLACK AND WHITE

*(As presented by the Author at the British Magical Society, Birmingham, on 2 March 1925; and at the Magic Circle, London, on 4 March 1925)*

### EFFECT

A PIECE of white and a piece of black paper are introduced. The white paper is cut into twenty-four small squares. A member of the audience selects one of them, and the remaining twenty-three squares are folded up in the piece of black paper. An 'adhesive spell' is pronounced and the black paper unfolded. The twenty-three squares of white paper are seen to have attached themselves to the piece of black paper in the form of a crossword puzzle design. Attention is drawn to the fact that the pattern is incomplete in the centre. The assistant thereupon places the selected square of white paper in the centre of the newly formed design. This is 'found to fit', and thereby 'proves the experiment to be thoroughly genuine'.

### PREPARATION

Two pieces of white tissue paper, each about seven by five inches, and two pieces of black tissue paper, each about ten inches square, together with a pair of scissors, will be required.

Each of the pieces of black paper are well creased, as shown by the dotted lines in Fig. 80. The best method of folding is to fold alternately from bottom to top and from side to side. Thus B B of Fig. 80 is folded up to A A. Then the doubled corner A B is folded sideways over the opposite corner A B, and so on, until a small

square pad is formed, one sixty-fourth the size of the original sheet of paper. After this has been done open out both sheets of paper and apply an adhesive to one of

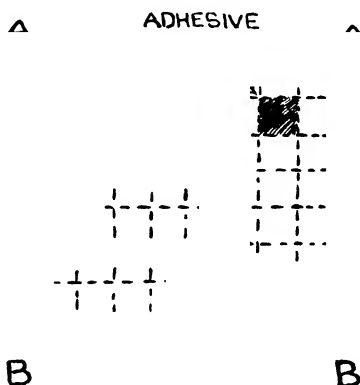


FIG. 80

the squares, as indicated by the black square in Fig. 80. Lay the other creased black sheet of paper upon this and

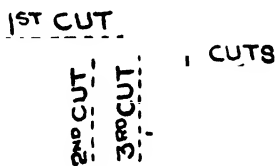


FIG. 81

allow it to dry, being very careful not to allow any of the adhesive to more than cover the one small square.

One of the pieces of white paper is cut as indicated in Fig. 81. After the first cut has been made the two pieces



are placed together and the second cut made. The four pieces thus formed are then placed together and the third cut made. This will give eight strips, the final cuts resulting in twenty-four small squares. Twenty-three of these pieces of white paper are now stuck on the top sheet of black paper, in the manner shown in Fig. 82, the small square marked X being purposely left vacant. The top, designed, piece of black paper is then re-folded and forms a small pad at the back of the plain sheet of black paper. All is now ready for the presentation.

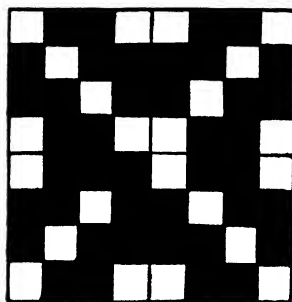


FIG. 82

## PATTER AND WORKING

‘Ladies and gentlemen, just a little study in black and white with these two pieces of paper. For the benefit of those at the back of the hall I might mention that this piece is white and this piece is black. Also, that the white piece is somewhat smaller than the larger black piece, and the black piece is somewhat larger than the smaller white piece. (*Performer holds up the piece of white and the piece of black paper, one in each hand. Care must of course be taken that the folded duplicate at the back of the black sheet is not disclosed.*) In addition to the two pieces of paper I am going to use this pair of scissors. (*Lay down the two pieces of paper and exhibit the pair of scissors.*)

Will a gentleman kindly come forward and thoroughly examine these scissors? . . . Thank you. (*Hand scissors to assistant; take them back again and hand him the piece of white paper.*) Now the piece of white paper. Now we have one pair of scissors and one piece of white paper. As I require two pieces of white paper, I will cut this one piece down the centre. Having performed that operation without any mishap, I am going to cut the two pieces. Now we have four pieces. Another cut and there are eight. Two more cuts and there should be twenty-four. (*The cutting is carried out as shown in Fig. 81 and described in "Preparation".*) Will you please count the pieces out upon this sheet of black paper. (*Performer holds the sheet of black paper flat, by means of two diagonal corners and counts aloud as assistant drops the white pieces one by one.*) Twenty-four! Now, will you please select one of the white squares? Take any one you like, and you may ignore the other twenty-three that you don't like! Now to place these in outer darkness—or, rather, in inner darkness. (*Fold up the sheet of black paper with the small pieces of white paper in the centre.*) Now to make the white pieces adhere. I would ask you to look very closely or you may be "had here". The principal adhesives are paste, gum, mendine, and seccotine. I propose, however, to make use of an adhesive spell and magic. First the spell. "Mendo—Mendino—Seccotino." (*Pick up the magic wand and reverse the paper.*) A touch with the magic wand (*open out duplicate paper with pattern*), and you will notice that the pieces of white paper have adhered to the black paper in a somewhat up-to-date style. Now, sir, will you please count the white pieces with me. (*Performer counts aloud as before.*) Twenty-three! Thank you. Then that shows that we have the correct number of pieces. The pattern does not appear to be quite finished in the centre. Will you please see whether the piece you selected fits the square? . . . It does! Then that proves that the original card has been restored.

## INDESTRUCTIBLE COLOURS

**T**HIS effect was first presented by the author at a meeting of the Magic Circle on 5 March 1919, and the *Magic Circular* of April 1919 refers to it as 'an ingenious and novel experiment'. It has been used many times by the writer under varying conditions, and, having been well received, is now passed on to brother-magicians who may care to include it in their repertoire.

### EFFECT

Two pieces of paper, one red and one blue, are burnt. The heavy vapour formed is poured from the ashes into a bowl of water and well stirred. A plain sheet of paper is examined by a spectator and initialled. This is pinned to a board and a French flag is hung at the back. Some of the water from the bowl is now sprayed over the paper, when a representation of the French flag, in colour, is seen to appear upon the plain paper. This is removed. Another plain sheet of paper is examined, initialled, and fixed as before. A Union Jack is now hung at the back of the board. The paper is again sprayed with water from the bowl, but this time a Union Jack, in colours, appears upon the plain sheet of paper.

### WORKING

Two small pieces of paper, one red and one blue, are handed for examination. Any kind of paper will serve, as this has no actual bearing on the result. These are burnt, and the heavy vapour, which is stated by the performer to be 'hovering over the ashes', is 'poured' into a bowl or glass of water and stirred. This business

of course is merely a piece of showmanship. The water in the bowl has previously had added to it a teaspoonful of strong solution of ferric chloride. Some sheets of apparently blank paper are shown and initialled. These, however, are not so innocent as they appear to be, but have been painted with colourless chemical solutions, so as to form when developed a French flag and a Union Jack. The solutions are: for blue—*potass. ferrocyanide*; and for red—*potass. thiocyanate*. The easiest method is to prepare a number of the papers at a time, thus providing sufficient material for several performances. The outlines of the flags are pencilled in very lightly with a soft lead pencil, and the solutions painted on the paper so as to form red or blue, according to the requirements of the flag to be produced. The pencilled markings are carefully erased as soon as the solutions have dried. The papers should then be quite white and normal. Should a faint tinge of colour appear on the paper it is because there is a trace of an iron salt either in the water used or in the paper itself. A small private mark should be made on the paper so that either flag can be distinguished, and, in the case of the French flag, to ensure that it is placed the right way about. A simple method of marking which I adopt is to make a small cut in the top right hand corner of the paper. After the paper has been examined and initialled it is pinned to a board and a flag hung at the back, corresponding with the latent one on the paper. The dilute *ferric chloride* solution is then sprayed over the paper (*Note*.—It should not be *rubbed*, as this will cause mudding), and the flag quickly develops. The paper may then be passed to the audience for examination without fear of the secret being discovered.

## PATTER

‘Ladies and gentlemen, it is a proved scientific fact that nothing in this world is completely destroyed. When

any substance is burnt it merely changes into vapour, or is oxidized. Thus, if you were to burn wood, you get charcoal. If you were to burn down your house, you would get the insurance money, that is, if you were not found out. These two pieces of red and blue paper will help me to prove to you that even colours are not destroyed when they are burnt, but form themselves into a heavy vapour. Please examine them well in order to assure yourselves that they are only ordinary pieces of coloured paper. (*Hand out the two pieces of red and blue paper for examination.*) You will notice that they are very combustible. (*Burn both papers upon a metal plate.*) You now see on the plate the oxidized remains of the paper, while hovering over them is a quantity of heavy vapour, all that remains of the red and blue pigments which recently gave to the two papers their respective colour names. The vapour I will pour into this bowl of water, and make a concentrated solution of red and blue vaporized pigments. (*Raise plate, apparently very carefully, so as not to lose any of the vapour, and feign to pour the vapour into the bowl of water. Then stir with the magic wand.*) We have now concocted a blended solution of latent red and blue pigments, and I will now proceed to show you how easily they may be brought back to their original form. First of all I shall be glad if a lady or gentleman will kindly examine these blank sheets of paper and place their initials on one side of them. (*Exhibit blank, prepared sheets of paper and have them initialled on the unprepared side of the papers.*) I will now fasten one of the sheets on this board, which, as you can see, is quite free from any preparation. You are, however, quite welcome to come forward and make a closer inspection if you wish to do so. (*Fix on a board one of the sheets of paper, prepared French flag side towards the audience, and drape a French flag at the back of the board. Be very careful to place both paper and flag so that the colours in each case will read: (1) blue, (2) white, (3) red.*) I now take this French flag, which,

strange to say, possesses a certain X-ray attraction for the blended colour pigment. I will hang it at the back of the board, and if you watch closely you will notice that the colours, attracted by the formation of the French flag, disintegrate themselves in that exact form on the paper. (*Pour the ferric chloride solution into a sprayer. Spray over the prepared sheet of paper, until the French colours are fully developed.*) I first take some of the solution and spray it over the paper. Please notice that the colours quickly appear in all their pristine beauty. I will now fix the other sheet of paper on the board and this time will place a Union Jack at the back. (*Remove French flag and developed paper. Replace with Union Jack prepared paper, correct side to audience. Drape Union Jack flag at the back of the board.*) Strange to say, this flag also possesses the property of concentrating the colour pigment according to its own formation. I apply the solution as before, and, behold ! here is the glory of our land and the pride of the free. (*Spray paper as before until the Union Jack is produced. Then pass the paper for examination.*) Please pass round the papers so that the initials may be verified. Any practical scientist in the audience will be able to confirm my claim that there has been no deception whatever about the demonstration, and that I have fully proved the truth of my opening statement, that colours, like other substances are *not* destroyed when they are burnt.'

## A B C MEMORY PICTURES

**T**HE system by means of which performers exhibit wonderful memory powers with regard to a number of articles that are called out by the audience is fairly well known to conjurers. The result of this demonstration upon the audience is that they invariably regard it as a most astonishing performance, and credit the performer with far greater powers of memory than he really possesses. There is, however, nothing very difficult to acquire in the system, and it is a little surprising that the trick is not included in the repertoire of magical entertainers, more often than it is at present. Possibly the reason may be that very few text-books on magic explain the system in detail. Where an exception is to be found the explanations appear to be so involved, and the task of memorizing the given code so unattractive, that doubtless many pass on to something less exacting. In the hope that a simple, yet effective, system may be useful to some of my brother-magicians, I am now publishing the details of a simple code which I feel sure will be found all that is required for those desiring to exhibit their powers of memory by means of memory pictures.

### EFFECT

About thirty members of the audience call out the names of any common article or thing, one at a time. These are orally numbered by the performer as called, and he asks that the numbers be retained in the mind of each one who calls out the name. If preferred, however, they may be written down upon slips of paper. After a desired number of articles has been called out the performer immediately proceeds to name any of the before-mentioned articles, on

the number being called out that was allotted to that article. He is also able to quote the corresponding number of any article, upon that article being named. Finally, he commences at No. 1, and proceeds to enumerate the full list of articles, indicating the number of each, in order, as he does so.

## WORKING

The system consists in learning a code list of articles, about thirty or more, according to the number of articles the performer desires to memorize. The code articles are then associated or mentally pictured with each article called out by the audience. Thus, supposing that a *paint-brush* were called out for No. 2, and the code word for number is *baby*. The performer would immediately picture in his mind a baby holding a paint-brush or painting a picture with it. The more absurd or vivid the combinations are portrayed in the mind of the performer the better. For instance, the baby might be pictured riding the paint-brush in the air, like a witch on her broomstick. Again, the baby might be pictured sucking a paint-brush loaded with paint.

A recent article in an American magical journal gave a system of ten code pictures, and recommended that after the first ten articles had been called out the performer should begin again at No. 1, and proceed to imagine a different picture, using the same code word for another article. This writer gave the code word for No. 1 as *ship*, and it was suggested that, in the event of *pencil* being called, the performer should mentally place it somewhere in the ship where it could easily be found, say on the captain's desk. Then for No. 11 he suggests that the article named should be placed in a different part of the ship. I see little to recommend this system, and am of opinion that the duplication of the code words would tend to complicate matters and be found a rather risky procedure.



Mr. Ellis Stanyon, in No. 6 of his conjuring serials (*New Miscellaneous Tricks and Memory Feats*), has set forth an elaborate system of a mnemonic alphabet code comprising one hundred key words. The idea is certainly a clever one, and, once acquired, doubtless a good demonstration would result. This system would no doubt prove an admirable one for a memory specialist, but for the requirements of a magical entertainer who desires to make the demonstration merely an item in a magical programme a more simple system is preferable.

My system consists in classifying the code words in alphabetical order, and the *number* of the *letter* immediately indicates the code word associated with the letter. When asking for articles to be called out, the performer says that 'about two dozen articles will be sufficient for the purposes of the demonstration', the inference being that he is not limited to any number of articles, but could continue indefinitely.

In the present system it is first necessary to memorize the numerical position of every letter in the alphabet. The first four or five (No. 1 = A ; No. 2 = B ; No. 3 = C ; No. 4 = D ; No. 5 = E) are 'walk overs'. So also is No. 26 = Z, the last letter. Another easy letter to remember is No. 13 = M, the 'half-way house'. Five minutes should serve to fix up the remainder, and it will then be found a simple matter to learn off the twenty-six code words, the initial letter of each being already known to the performer by reason of his knowledge of the numerical position of the initial letter.

The following is the code which I employ, but of course this may be altered as desired by performers desiring to adopt this system. It need hardly be pointed out that any alteration made must comprise a word with the same initial letter as the deleted word.

## A B C MENTAL PICTURE CODE

1. Attic	10. Jar	19. Shovel
2. Bottle	11. Kennel	20. Tramcar
3. Coat	12. Lamp	21. Umbrella
4. Dish	13. Monkey	22. Vase
5. Ear	14. Nail	23. Wagon
6. Frame	15. Orange	24. Xylophone
7. Ghost	16. Pond	25. Yacht
8. Handkerchief	17. Quill	26. Zebra
9. Inkstand	18. Revolver	

In using the foregoing code, suppose that a *pocket-book* be called out for the first article—the code word for No. 1 = A, which is *Attic*. Vividly picture an empty attic, with the pocket-book lying in the centre of the floor. Should the same article be called out for the second number, picture the pocket-book resting on the top of a *bottle*. If selected for No. 3, picture it inside the pocket of a *coat*, and so on. It will be found in practice that the articles are easily remembered by means of the associated pictures. Make a ludicrous connexion wherever possible, and the result will be a successful and convincing demonstration.

## THE CHINESE RINGS

**T**HIS is a standard trick that has stood the test of years. It has served conjurers of bygone days, it is serving conjurers of the present day, and there is no doubt that it will continue to serve conjurers of future days.

It has been described truly as 'an easy trick to do, but one of the most difficult to do well'. It is also one of those tricks wherein the *secret* is not the most important part of the trick. *Presentation* is the essential factor which makes for successful demonstration, and all will surely agree with Professor Hoffmann that the performer should study neatness and lightness rather than rapidity. The effect should be as though the rings *melted* through one another, and the smallest appearance of force or exertion should be avoided.

The manipulation of the rings affords opportunities for endless variation, and the presentation of different performers varies greatly. Care should be taken not to make the presentation too lengthy, since, whatever variations are introduced, the general effect upon the audience is that the performer has made a series of demonstrations of his powers of linking and unlinking the rings. This provides interest up to a certain point, but beyond that the audience begin to tire.

The set of eight rings (1, 1, 2, 3, + or 'key') as shown in Fig. 83 is mostly used, although some performers employ ten, twelve, or even more rings. It is, however, obvious that the larger number of rings used the more difficult will be the manipulation; but of course more combinations are possible. Performers who limit the number of tricks in their repertoire, and study exhaustively each trick they present, elaborate the presentation and use the larger

number of rings. On the other hand, performers who have to vary their programmes on making return engagements prefer to make each item in their repertoire as easy as possible to memorize, and therefore use the set of eight rings.

The following method of presentation with eight rings is easy to memorize, and is well suited to the latter class

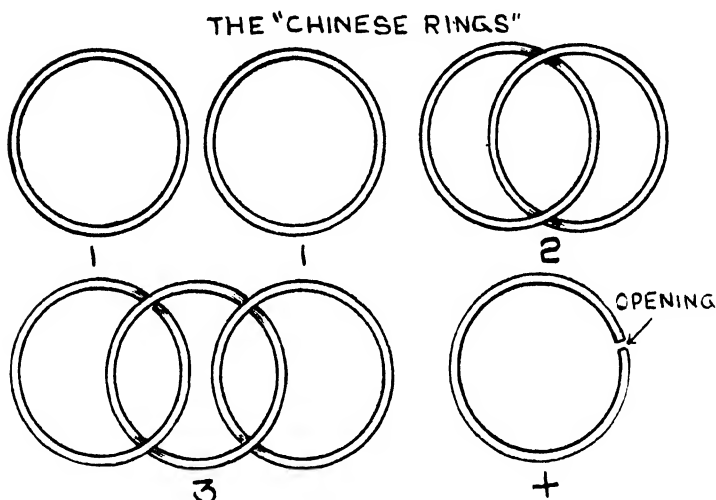


FIG. 83

of performer. It is, however, recognized that this description merely touches the fringe of the subject, and there are endless methods of presentation with the use of eight rings only.

1 1 2 + 3

At the commencement the rings are held together in the above order between the *right* thumb and forefinger, the set of three being on the inside. Care must be taken not to bunch the rings together and so disturb the pre-arrangement. The rings are introduced with a reference

to the peculiar properties of the metal from which are made. During this the two outside single ring taken off, one at a time and dropped upon the floor, to prove that they are solid'. These are returned to their former position, and the whole of the rings transferred, without disturbance, to the *left* hand. This brings the set of three on the outside. The performer now refers to the fact that he has eight rings 'solid and separate'. He proceeds to count them, apparently carelessly, from the left hand to the right. This is effected so that the audience are under the impression that they saw the performer count the eight rings *separately* from one hand to the other.

Two members of the audience (preferably a lady and a gentleman) are now invited to the platform to examine the rings. They are given the two single rings on the outside. The performer lays the other rings upon the table, and takes up the set of two, which are next in order. The gentleman assistant is invited to take the ring from the lady, and endeavour to join it to his ring, 'by rubbing, as I do'. Performer may also remark here that the usual practice is for the gentleman to hand a ring to the lady, but in this case it is the lady who must hand the ring to the gentleman. Performer 'joins' his set of two, and passes them to the assistants for examination, at the same time taking up the two single rings. The key ring is taken up and the two single rings joined to it, to form a set of three. One of the single rings is then removed and handed for examination.

With regard to disengaging the rings from one another, Professor Hoffmann suggests that they should be held together for a moment or two after they have been disconnected; then, holding them parallel to each other, draw them very slowly apart. A single ring may in this way be drawn along a chain of three or four rings, the effect being as if the disengaged ring passed *through* the whole length of the chain.

The lady assistant is asked to 'blow' the other two rings apart, following which the single ring is handed to her.

The performer is now left with the key ring. He lays this upon the table and takes up the set of three. To the audience he only appeared to take some more rings from the table. The set of three are then 'joined' and passed for examination.

The set of two are now laid upon the key ring, then the two single rings. These are taken up together, and the four rings joined to the key ring. The set of three is then added, making a total of seven rings within the key ring. They are taken off again, commencing with the two single rings, which are handed for examination. The sets of two and three are then removed from the key ring.

Various formations are now made with the key ring and the set of three, but it is well not to overdo these formations. Three or four are ample, if presented deliberately, such as the Diamond, Garden Seat and the Flower Bud ('which opens'—a pretty effect!) The set of two are added to make a chain of six, and finally the two single rings are joined on either side of the key ring to form the Cross.

Mr. E. Sachs, in *Sleight of Hand*, says: When performing with the rings, always make a deal of clatter with them; it adds to the effect.'

One hesitates to differ from such an authority, but it is questionable whether a continued series of clashes would be acceptable for a drawing-room performance. Moreover, it would be rather difficult to combine the dictum of Professor Hoffmann for 'neatness and lightness' with the suggestion of Mr. Sachs, for a 'deal of clatter'.

In the finale, however, the suggestion of Mr. Sachs undoubtedly provides an effective termination. 'With the rings all linked into the key ring. grasp the key by the solid part, immediately opposite the opening, and, turning the whole bunch rapidly over, shake the other rings loose upon the floor, dropping the key ring among

the rest. The apparent recklessness of this goes still further to disarm suspicion as to an open ring.'

I append a copy of my 'Descriptive Paper' on the Chinese rings, to which reference is made in 'Magical Facilitations', page 108.

#### CHINESE RINGS

1 1 2 + 3.

Count carelessly from one hand to the other.

Hand 1 1 for examination.

Take up 2 and join.

Join 1 1 to +.

Remove 1 for examination. Repeat.

Lay + on table and take up 3.

Take back 2 and join + 1 1, then 2 and 3.

Remove all from + and have 1 1 examined.

Join 3 + and make Diamond, Garden Seat, Flower.

Add 2 for chain of six.

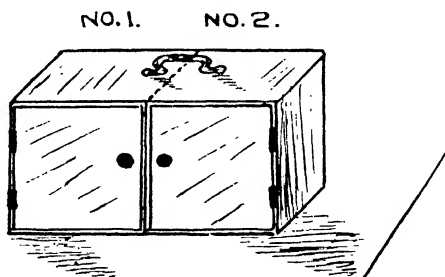
Add 1 1 for Cross.

Join all on + and drop.

## THE SLIDING DIE BOX

**I**T is rather surprising to find what a dearth of description there is in conjuring literature with regard to the above evergreen but useful and effective children's item.

A recent inquiry from a member of the Magic Circle for the loan of a library book giving full details of the working, etc., emphasized this fact, and in the hope that they may be useful to some magicians who work this splendid effect I am now giving in full the working details and patter that have served me well on many occasions.



SLIDING DIE BOX

FIG. 84

### WORKING

The box compartments are referred to as 'No. 1' and 'No. 2' respectively, as shown in Fig. 84, in order that the various moves may be followed more easily from the text.

At the opening, the box contains the die shell in No. 1 and the solid die in No. 2, the sound weight being under No. 1. All doors are closed. A closed opera hat is lying



upon the table close to the box. The solid die (see A, Fig. 85) is taken from No. 2 and the door closed. The solidarity of the die is demonstrated, the die being subsequently returned to the box, but *inside* the shell (see B, Fig. 85) in No. 1. This method is adopted in order that the die can be taken from the box without fear of exposing the shell.

The hat is exhibited and opened, then placed down, closed, as before. The die and shell are taken from the box (apparently the solid die just shown) and placed upon the closed hat.

The construction of the box is now explained to the audience, who are shown how the four doors work. Care must be taken here, however, not to shift the sound weight from under No. 1.

Finally, place the box down upon the table with all the doors closed, and take up the hat, with the die and shell. It is at this juncture that the solid die has to be left in the hat and the shell *only* replaced in the box.

There are two methods of doing this effectively. A very good way is that suggested by Mr. Delvin at a recent 'closed' meeting of the Magic Circle. 'I want to get the die in the hat. Now shall I do it?' he said. 'I know'—and with the latter remark the hat was sprung open and the die and shell fell into the hat. The shell was then taken from the hat and placed in the box.

This method is *AI* if the shell is a wooden one, but if made of tin, it 'talks', and this of course is fatal. With a tin shell, spring open the hat, and place the die and shell inside the hat 'visibly'. Then claim to do it 'invisibly', and, removing the shell *only* from the hat, place it inside No. 1. The solid die is thus left inside the hat, which of course is supposed to be empty.

The real business of working up the excitement of the children now commences, the exact procedure being carried out in various ways. The following method is one that I use, and always find effective :

First use the 'cod' pass of the die to the hat and back again, by openly tilting the box towards the hat, causing the sound weight to strike audibly against No. 2. Claim that the die has now passed, and open both doors of No. 1. Close both doors, and 'bring back the die again', by tilting the box, this time causing the sound weight to return audibly under No. 1. Open the front door of No. 1 and show that the die 'has returned'. The 'passing' of the die to the hat is now repeated. By this time the excitement of the children should be thoroughly roused,

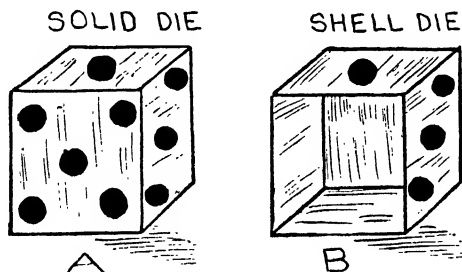


FIG. 85

and the performer begins to take notice of the interruptions. The children should be encouraged to call for the opening of the doors of No. 1 and No. 2 respectively. The sound weight is made to justify its name with each movement of the box, both compartments being shown empty, alternately, as the doors are opened.

Finally, in response to the vociferous demands of the children, all four doors are opened together, showing that the box does not contain the die. This is produced from the hat, in all its solidity, and the closing of the opera hat ends a successful and scoring effect.

## PATTER

'Girls and boys, my next item I will call the "Travelling Die". There is an old saying, "Never say die", but my

die is not of that kind. Would you like to see it? Of course you would! Here it is then! (*Take solid die from No. 2 and tap it with the wand.*) Warranted sound, solid, and square. I will replace it in its little house for a moment. (*Place die inside shell in No. 1.*) I am also going to make use of this hat. It is known as a "spring" hat (*spring hat open*), but I don't mind using it in the winter. (*Close hat and return it to the table.*) Now I will show you the home of the die, and you will then have seen everything, except, of course, how to do the trick—that I will show you presently. (*Take die and shell together from No. 1 and place on hat. Demonstrate box.*) Here you see the little house. There are no windows, but we make up for that by providing four doors. (*Open all doors.*) Now that I have opened all the doors you can see right through the bedroom and kitchen of the house. Both rooms are exactly alike in every detail—especially the kitchen. The die will travel from the hat to the box, and from the box to the hat, visibly or invisibly, just as I desire. First of all, I will make it travel visibly. (*'Spring', or 'place' die in the hat. Remove shell only, leaving the solid die in the hat.*) That is how it is done visibly. That is, of course, quite easy, but it is just as easy to make it travel invisibly, provided you are a magician. (*Return shell to No. 1.*) The die goes into his house and the door closes after him. Just have another little peep at him, to make sure that he is safely inside. (*Open front door of No. 1 and show the shell die.*) Here he is, but I will close the door in order to prevent him falling out visibly. I will now make the die travel to the hat invisibly. One! two! three! Go! (*Tilt box, causing the sound weight to pass audibly to No. 1. Open both doors of No. 1.*) You see it is not here, but has travelled to the hat. I will now cause it to travel back again in the same way. One! two! three! Go! (*Tilt box, causing the sound weight to return audibly to No. 2. Open the front door of No. 1.*) Here it is, you see, back again in the little house. In

case that you did not all see that I will do it again. One ! two ! three ! Go ! (*Tilt box as before, causing the sound weight to pass audibly to No. 2.*) Now the die has passed to the hat again. Here is the house empty. (*Open both doors of No. 1.*) I beg your pardon ? Oh, you wish me to open the doors on the other side. Certainly. (*Close doors of No. 1, tilt box to make sound weight return audibly to No. 1 ; then open both doors of No. 2. This movement may be repeated as long as is thought desirable.*) . . . What do you say ? “ Open all doors at once.” Certainly I will. Why didn’t you say what you wanted before ? (*Open all doors, and finally take the solid die from the hat.*) All the doors are now opened, and you can see that the box is empty. Of course it is, because I told you some time ago that I had passed the die to the hat, and here it is to answer for itself.

‘ It just proves to you that things are not always what they seem to be.’

## FAIRYLAND OF MAGIC

A CERTAIN text-book on magic suggests that the opening remarks at a children's performance might consist of an invitation to accompany the performer on an excursion to the 'Fairyland of Magic'.

This is undoubtedly wholesome advice, for what can be more calculated to enlist the immediate interest and attention of children than the anticipation of seeing something connected with fairies.

The advice is, however, good up to a point, but it is only the Alpha, and not the Omega, of the idea. Between these two points there is a great gulf to be bridged, and everything depends upon how the opening remarks are followed up.

Clever sleights with billiard balls, thimbles, etc., subtle manipulation of the Chinese rings, clean passing and palming of cards, aerial production of coins, etc., all wonderful in their way, cannot possibly appeal to children as having anything to do with Fairyland, unless they are so camouflaged with patter, that they actually appear to be surrounded with a fairy halo. In short, it is the *fairy atmosphere* that is the all-important factor.

I therefore suggest that as far as possible each item at a children's entertainment should be given this fairy atmosphere. One need not be at a loss for suitable material, for there are numerous fairy stories from which a selection may be made to provide clothing for almost any effect. Perhaps a few cases in point might be found useful to those who desire to follow the above advice.

## JACK AND THE BEANSTALK

A floral production always makes a good opening for a children's programme, and in this connexion the story of

Jack and the Beanstalk is admirably adapted. It does not matter how well known or hackneyed the story. Tell the children in the simplest language how the magic beans were planted, 'as I now plant some magic seeds in this empty pot. After having planted the beans Jack covered them over with mould. I have no mould here, so I will cover my beans with this cylinder. The fairy beans at once started growing, and Jack soon saw that quite a large plant had been formed. I will see whether our seeds have started growing. I take off the cover, and you see that, like Jack, we have quite a large plant!'

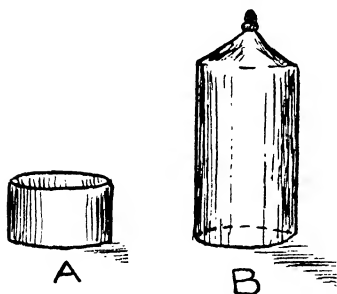


FIG. 86

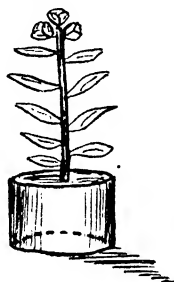


FIG. 87

The foregoing patter is used with the old magical effect known as 'The Floral Wonder', seen in Fig. 86. This shows the pot and cover. Inside the cover (B) is concealed the floral production shown in Fig. 87. The base of the latter is open, enabling it to fit over A of Fig. 86, which it conceals when the cover B is removed, leaving the flowers exposed.

(A fuller version of the story, with additional magical effects, is given on pages 153 to 161.)

#### OLD MOTHER HUBBARD

Those who have had much experience with children's performances know that there is no more popular item

than one involving the distribution of toys, sweets, or titbits of a pudding, notwithstanding the fact that the latter has been 'cooked' in a top hat. Here, then, is an opportunity for Old Mother Hubbard to shine. Whether the production is to take place from a handkerchief, double-sided cardboard cylinder, inexhaustible box, or similar appurtenances, the mode of procedure and patter are much the same.

The article to be used for the production is shown empty, during a recital of the opening lines :

' Old Mother Hubbard, went to the cupboard,  
To get her poor dog a bone.  
But when she got there, the cupboard was bare—

*(At this point demonstrate the emptiness of the productive prop.)*

And so the poor dog had none.'

The patter might then be continued in the following style :

' Now the " poor old dog had none ", because Old Mother Hubbard did not possess a magic wand. Had she one of these it would have been an easy thing to have filled the cupboard. I will just show you how she might have managed matters.

' You will notice that I happen to have a magic wand ; well, I just touch the " bare cupboard " with it, when, wonder of wonders, there appears enough sweets for all the little dogs in—— *(Here mention the name of the town or district in which the performance is being given.)*

' However, I am not going to give all these nice sweeties to the dogs, but will hand them round for you to sample ; the dogs may have whatever is left.'

On returning to the platform you can always get a good laugh by holding up the empty plate or receptacle, and saying, ' Well, you have not left much for the poor little doggies after all.'

## ALADDIN

Another story which lends itself admirably to a production effect is 'Aladdin and the Wonderful Lamp'.

At the Magic Circle Children's Social last December I made use of this story when producing a glass of water from a handkerchief.

On that occasion the following patter was used:

(*To little assistant*): 'Have you heard the story of Aladdin and the Wonderful Lamp? You have? Then, of course, you remember that whenever Aladdin wanted anything he had only to rub the lamp and command the desired article to appear, and it did so.

'Now I have an Aladdin handkerchief. Here it is; and, like Aladdin's lamp, it gives me anything that I want. I do not rub it, however, because, you see, my wants are so numerous that I am afraid were I do adopt that plan the handkerchief would soon be rubbed into holes.

'All that is necessary with my Aladdin handkerchief is simply to mark out the first letter of what is required with the little finger in front of the handkerchief, and it forthwith appears. For instance, I now require a glass of water—I suppose you don't happen to have one in your pocket? You have not? Then I must make use of the Aladdin handkerchief. What is the first letter of water? W! Quite right! You are a splendid little scholar! See! I make the form of a "W" in front of the handkerchief—wish for a glass of water, and—here it is!'

It might be mentioned that the glass of water, rubber-covered top, reposed in my vest pocket, being concealed by the dress coat. The handkerchief, a large coloured one, was thrown over the right arm, and the right hand secured the glass from the left vest pocket, while the left hand index finger was outlining a 'W' on the handkerchief.



## HUMPTY-DUMPTY

What may be termed 'tricks of restoration' are well suited to the story of Humpty-Dumpty.

It is shown that in magic the last line of the verse of this time-honoured rhyme is completely changed, and that a magician is greater than 'all the king's horses and all the king's men'.

The torn and restored paper may perhaps be taken to illustrate the case in point. The paper, or strip of paper, whichever is used, is first introduced as 'Humpty-Dumpty'. In fact, a very effective application of the story can be had by using an oval piece of white together with an oval piece of yellow paper representing respectively the shell and yolk of the egg.

An additional effect may also be obtained by working the 'restored' pieces of paper into a Stodare egg, in order to show that it is a simple matter for a magician to change a paper Humpty-Dumpty into the real article.

(A full detailed description and working of this nursery rhyme is given on pages 161 to 166.)

## JACK AND JILL

Another well-known nursery rhyme is Jack and Jill, and this may also be demonstrated by means of the torn and restored paper effect.

The 'broken crown' of Jack is illustrated by tearing off his head, which, needless to say, is magically restored.

This trick is also worked on the principle of the well-known 'Sun and Moon' trick, with changing heads of pink and blue paper for Jack and Jill respectively.

(Full details and patter for working the above method will be found on pages 166 to 170.)

## RED RIDING HOOD

The 'Bonus Genius', or 'Vanishing Doll', is a very old-timer in magic, yet ever green. The usual colour of

the covering cloak is a brilliant red, and this naturally suggests the story of Little Red Riding Hood.

The story is easily told. The doll is first of all shown as Little Red Riding Hood, 'a good little girl, who was always so pleased when she could help her mother. She was so good that her grandmother made her a nice little red cloak and hood (*hold up the red cloak*), something like this one, and that is how she came to be called "Little Red Riding Hood".'

'One day her mother sent her to her grannie's with some cakes and a pot of butter, and gave her a penny to spend on the way. (*Take coin from pocket and show it to the children.*) I will give her the penny, and then she can go to grannie's. In fact, she has already gone! (*Demonstrate that the cloak is now empty.*)

'She then had an adventure with a wolf, of which of course you have all heard, but finally she returned home safely to her mother, clad in her little red cloak.' (*Show doll in cloak. Take out and exhibit.*)

#### CINDERELLA

The dyeing handkerchief trick forms a convenient peg upon which to place the story of Cinderella, or at least a part of it.

You first portray poor little Cinderella weeping by the fireside. The Fairy Godmother appears and finds out that Cinderella wanted to go to the Prince's Ball, whither her step-sisters had gone. 'You shall go too,' said the Fairy Godmother. 'But I cannot go in these rags,' replied Cinderella. (*Here hold up two or three soiled and torn silk handkerchiefs.*) 'That condition of affairs we will soon change,' said the Fairy Godmother. Of course she had a magic wand, so that it was a very easy matter for her to do so. I have a magic tube. (*Introduce the Dyeing Handkerchief Tube.*) I simply pass the dirty rags at one end (*pass the soiled and torn silks through the tube and*

*change for two or three bright-coloured silk handkerchiefs*, and you see a wonderful transformation has taken place when they appear at the other end. The result was that Cinderella was able to go to the ball after all, and she looked just like a princess in her beautiful clothes.'

An elaboration of the story, introducing the 'home by twelve o'clock' phase, may be added if desired, the handkerchiefs being made to return to their original condition. This change, however, should be effected by another method, such as the changing canister or the paper cone. Of course in this case it would be necessary to have a duplicate set of the torn and soiled handkerchiefs.

#### THE MAGIC CARPET

The Die and Cover, or Bretma Die Box, may be employed to illustrate effectively the story of the 'Magic Carpet', from the *Arabian Nights*.

Explain that by reason of the powers possessed by the Magic Carpet people were able to travel instantly from one place to another. 'I have not a magic carpet, nor even a piece of one, but I do happen to have a magic wand, and that is much about the same thing.'

The solid die is then introduced as 'the people who desire to travel', and the hat as 'their place of destination'.

The cover is placed over the die and a touch given with the wand, first on the cover, and then on the hat, thereby conveying the people by magic to their destination, 'as the magic carpet did'. (*Show the cover empty and the die in the hat.*)

Should the Bretma Die Box be used, first touch the container with the wand and 'vanish' the die. Then 'convey the people, invisibly, by means of the wand, to the hat'.

The foregoing are merely a few examples which illustrate the possibilities of magical entertainment for children,

combined with the stories they have known and loved ever since they can remember.

These stories, and others of a similar character, can always be relied upon to get right to the hearts of the children and maintain their interest throughout the performance.

## **JACK AND THE BEANSTALK**

### **EFFECT**

The performer commences to tell the story of Jack and the Beanstalk and introduces 'Betty' the cow. As the story develops the cow is magically changed into five beans. These are subsequently placed in a paper cone, and result in the growth of a long 'beanstalk'. The giant then mysteriously appears at the top of the beanstalk, and finally the story concludes with the downfall of the giant and the triumph of Jack.

### **PREPARATION**

The items required for this effect are very simple and easily made. The necessary props., five in number, are as follows :

1. The figure of a cow cut out of brown paper, shown in Fig. 88.
2. Five pieces of brown paper cut to represent beans, each similar to Fig. 89.
3. A paper 'tree' ready for extending, as indicated in Fig. 90. The method of rolling the paper and tearing the leaves is described on pages 185 to 187, and illustrated in Figs. 111 to 114.
4. A paper cone, as shown in Fig. 91.
5. The figure of a 'giant' cut from cloth or velvet, after the style of Fig. 92. This should be stitched around the edges to prevent fraying, the eyes, nose, and mouth being

worked in white silk. In order to 'weight' the bottom so that it will unroll quickly a small piece of metal is sewn at the back of the feet. A drawing pin is fixed in the

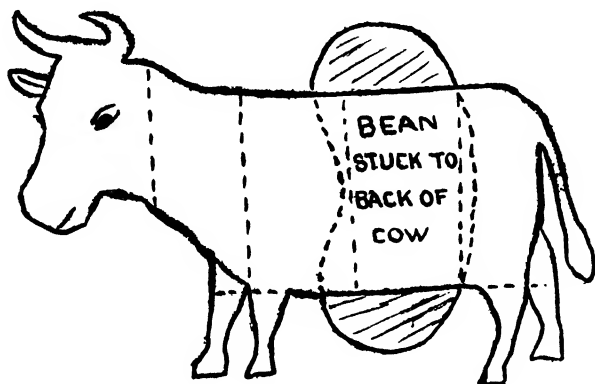


FIG. 88

forehead with the point projecting at the back. The head of the drawing pin may be concealed with a piece of the material stuck across the forehead of the giant.

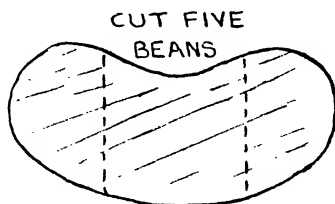


FIG. 89

One of the beans is stuck to the back of the cow, as indicated in Fig. 88. When the adhesive has dried, the remaining four beans are added, and the tops and bottoms of the five beans are folded against the back of the animal. Thus, when the cow is held up for inspection the five beans are held suspended at its back.

## WORKING

At the opening of the trick the cone is lying upon the table with the tree inside, as far as it will go, towards the bottom of the cone, as indicated in Fig. 91. The cow



FIG. 90

is lying near, with the five beans concealed beneath it. The giant, rolled from the feet upwards, is lying hidden behind some article on the table, near which is one end

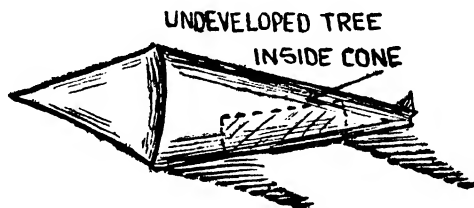


FIG. 91

of the magic wand. Accompanied by the recital the following manipulations take place :

The cow is exhibited, then folded : first the legs upwards, then the body from both sides to the centre, as shown by the dotted lines. The ends of the beans are opened out and the beans counted separately. The cone is held out

casually for inspection. This is effected by picking it up with the left hand, as shown in Fig. 93, the thumb being outside and the fingers covering the tree. The cone is then turned, mouth towards the audience, in the act of picking it up from the table, as indicated in Fig. 94.

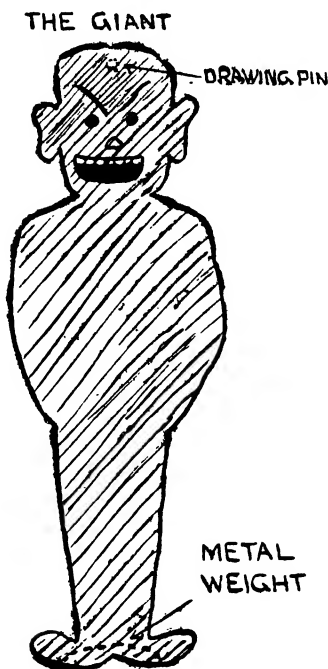
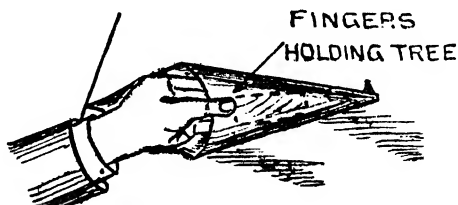


FIG. 92

In view of the fact that the patter suggests that something shown is going to be placed inside the cone, there is little suspicion that it is already loaded, especially if the exhibiting of the cone is carried out on the foregoing lines. The beans are then placed in the cone and the beanstalk

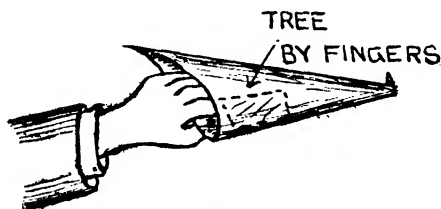
developed. The bottom of the beanstalk is kept inside the cone by outside pressure of the right hand, meanwhile the left hand pulls out the beanstalk from the centre of the roll. The cone is now laid upon the floor, with the



TAKING CONE FROM TABLE

FIG. 93

beanstalk standing upright against the table, as indicated in Fig. 95. The wand is picked up from the table, and with it the concealed rolled-up giant. This is fixed to the



HOLDING UP CONE FOR

FIG. 94

top of the beanstalk by means of the drawing pin, the latter being embedded in the paper tree. The weighted feet cause the giant to unroll, and he remains fixed to the top of the beanstalk, as shown in Fig. 95, the rapid appearance of the dark figure against the light paper foliage being



in true magical style. All that now remains to be done is to 'chop' at the bottom of the beanstalk with the wand, 'as Jack did with his axe'. The beanstalk falls, and of course the giant is declared to be killed, Jack and his mother living happily ever afterwards.

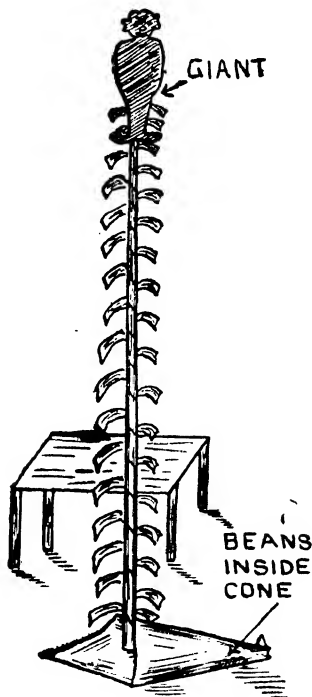


FIG. 95

PATTER

'Girls and boys, I am now going to tell you the story of Jack and the Beanstalk, accompanied by magical illustrations. The opening scene of the story is a pretty little cottage in a wood, the home of Jack and his mother. They lived there very happily for some years, and then

hard times came upon them. Jack's mother sold the home treasures one by one, and at last all that there remained to sell was their faithful old cow Betty. Would you like to see Betty? . . . Ah! I thought you would, so I have brought her with me this evening. (*Hold up paper cow with beans concealed behind.*) This is Betty; and you can see from her fine appearance that she is a very valuable cow and would probably fetch quite a lot of money. See how gracefully she turns her head to knock the flies from her back. (*Turn head to body and scrape once or twice.*) See what a lovely tail she has, and how sweetly she looks at you all. Well, off started Jack one morning to take the cow to market. As he was walking along the road he came upon a funny little old gentleman dressed in white knickerbockers, a red waistcoat, and a green jacket. In a very squeaky voice the old gentleman asked Jack where he was going. Whereupon Jack replied that he was going to sell the cow. The old gentleman said that he would buy the cow, and Jack at once agreed, being very pleased to sell the cow so quickly. To Jack's surprise, the old gentleman took the cow and made it disappear. (*Fold up cow behind beans.*) He then handed Jack a packet, which he said was payment for the cow. (*Keep paper well in view, beans outward, and press open the turned-down ends, holding them all together in the right hand.*) Jack ran off to his mother with the packet, and you can imagine how upset she was to find that all she received in return for the cow was five beans! (*Count the beans out deliberately.*) Jack's mother was very cross, as no doubt your mothers would be if you were to sell a cow for five beans, and she threw the beans out into the garden. Now, I have not got a garden with me this evening into which to throw these beans, and as I want to throw the beans away like Jack's mother did, you will have to imagine that this paper cone is a garden. (*Hold up cone casually and show it to be empty.*) You may perhaps think that this is rather a peculiar kind of garden, but at

all events it is neat and trim, and that is how a garden should be. I will throw the beans into the garden. (*Place beans inside the paper cone.*) Now Jack's beans commenced to grow very quickly. (*Look into cone and proceed to develop tree.*) Why, my beans are sprouting very quickly too. Look at this! . . . Growing rapidly. Jack's beans grew so quickly that by the next morning the beanstalk had grown right out of sight. (*Place cone on the floor, leaning beanstalk against the table.*) Jack then climbed to the top of the beanstalk, where he found himself in another country. Soon after this a fairy appeared before Jack and told him that he was in a land where there lived a wicked giant. This giant lived in a castle at the end of the road, and the fairy said that if Jack went to the giant's castle after dinner he would find the giant asleep, and be able to help himself to some of the gold which was stored in the castle. Jack thanked the fairy and walked to the end of the road, where he found the castle. As it was then past dinner-time, he crept quietly into the castle, and there in one of the rooms he found the giant asleep before a large table, on which were heaped piles of golden coins—not common Treasury Notes, but real golden coins. Jack filled his pockets with quite a lot of them, and then made for the beanstalk in order to return to his mother and show her his rich find. Unfortunately, the giant awoke soon after Jack had left the castle, and noticing that some of his gold was missing, he went to the gates of the castle and saw Jack just disappearing round a bend in the road. He at once went after Jack and got to the top of the beanstalk by the time that Jack had reached the bottom. (*Take up wand, and with it the rolled-up giant. Point to bottom of beanstalk with the wand, and then point to the top. Press pin point on giant, through the tree-top, and allow the giant to unroll.*) There, you see, is the giant, but he was so fat that he could not get to the bottom as easily as Jack. This delay enabled Jack to chop away at the bottom of the beanstalk with an axe.

*(Knock bottom of beanstalk with wand, and cause it to fall away from the table.)* The beanstalk fell just like that, and the giant was killed. Jack then caused another beanstalk to grow, went up and took possession of all the giant's gold, and, in the words of all true fairy stories, he and his mother lived happily ever afterwards.'

*(Note.—The foregoing effect is described exactly as performed by the author at the Magic Circle Children's Entertainment on Saturday 16 December 1922.)*

## HUMPTY-DUMPTY

*(As presented by the author before the Order of the Magi, Manchester, 23 February 1922, the Magic Circle, London, 27 March 1922, and the British Magical Society, Birmingham, 6 March 1928)*

Under the above title is contained a pleasing variation of the well-known torn and restored paper effect. It consists only of a child's nursery rhyme, but coupled with the paper-tearing effect it will be found equally suitable for presentation before either a juvenile or an adult audience.

In addition to this there is a factor which will appeal to many magicians, i.e. the trick is quite self-contained and may be performed under almost any conditions.

## EFFECT

Oval pieces of white and yellow tissue paper are shown, representing respectively the shell and yolk of an egg. These are placed together and torn into small pieces. The pieces are given a touch with the magic wand, when they are found to have become joined together into two whole pieces, as at first, 'to the utter astonishment and bewilderment of the spectators', *vide* future catalogues.

## PREPARATION

Two pieces of white and two pieces of yellow tissue paper, cut to the shape of Fig. 96, will be required.

First lay one of the pieces of yellow tissue paper upon a flat surface and apply a touch of paste or seccotine at the position indicated by the letter A, seen in Fig. 96.

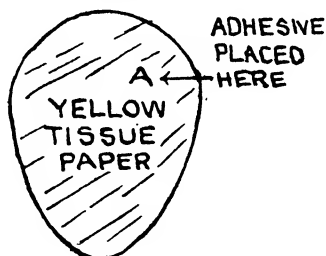


FIG. 96

Then lay the other sheet of yellow paper upon this, making sure that the edges meet exactly.

When the adhesive has dried (thus fastening the two yellow papers together at one corner) lay one of the pieces

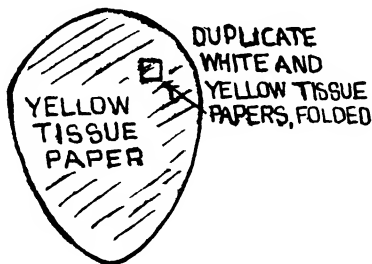


FIG. 97

of white tissue paper on top of the two yellow pieces, and proceed to fold up the *top* piece of yellow paper, together with the white piece just laid thereon, into a small, compact parcel, as shown in Fig. 97.

Care must be taken at this stage to ensure that the two pieces of yellow paper are not pulled apart in the process of folding. The duplicate papers should be folded small enough to enable them to be covered by the ball of the thumb when the 'single' yellow paper is being shown to the audience. The best method of holding the yellow paper for exhibition is indicated in Fig. 98. By holding the faked yellow paper thus the performer is able to exhibit the paper on both sides.

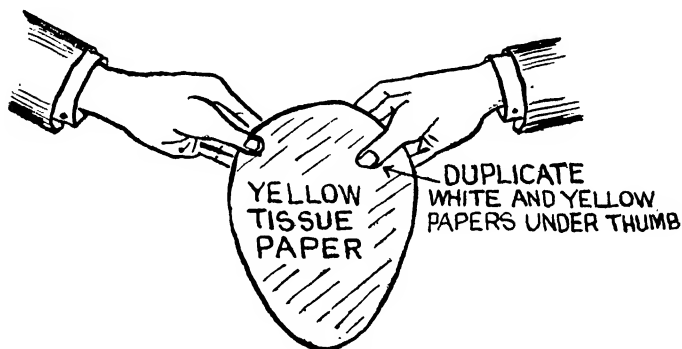


FIG. 98

## WORKING

The remaining piece of white tissue paper and the faked piece of yellow tissue paper are laid upon the table separately.

The faked piece of yellow tissue is placed with the folded duplicate papers *underneath*, with the right-hand corner (if it may be so called) nearest to the performer. This is done so that the thumb may easily cover the folded duplicate papers.

In presenting, first show the piece of white tissue paper on both sides, holding it with the left hand. Then take up the faked piece of yellow tissue paper with the right hand, in the manner indicated in Fig. 98, i.e. with the

fingers on top of the paper and the thumb underneath covering the folded duplicate papers.

This paper is also shown both sides, the thumb effectually masking the presence of the duplicate papers.

To the accompaniment of appropriate patter the papers are now torn into small pieces. These pieces are folded together so that they remain attached to the folded duplicate papers by means of the adhesive.

During the process of folding the torn pieces together the packet is secretly turned, so that the folded duplicate papers are *towards* the audience, the torn pieces being at the back.

After a 'restoring touch' has been applied with the magic wand the duplicate papers are unfolded and exhibited on both sides.

The 'restored' piece of white tissue paper is held in the left hand, while the 'restored' piece of yellow tissue paper is held in the right hand, as at the commencement of the story. This time, however, the ball of the right thumb is concealing the folded torn pieces of white and yellow tissue papers.

#### PATTER

'Just by way of introduction, a short recital of the tragic story of "Humpty-Dumpty", illustrated with four diagrams. Of course you are all aware that Humpty-Dumpty was really an egg. I once asked a boy if he knew what an egg was. He replied, "Please, sir, it's a chicken before it is!" So much for that. I think it was the late Dan Leno who said that there were three kinds of eggs: new laid eggs, fresh eggs, and—the other sort. However, we have no need to trouble about the condition of our egg this evening. It happens to be merely the representation of an egg. (*Take up piece of white tissue paper with the left hand.*) This shaped piece of white tissue paper will serve to represent the outside of Humpty-Dumpty.

' Here, you see, is Figure One,  
Which shows you I have just begun.

' This is the prospective view (*show one side*)—this the retrospective view (*turn paper and show the other side*). This shaped piece (*hold up faked piece of yellow tissue paper with the right-hand thumb covering the duplicate papers*) of yellow tissue paper will serve to represent the inside of Humpty-Dumpty. (*Show both sides.*)

' This inside view forms Figure Two.  
I hope it makes things plain to you.

' The outside, of course, covers the inside. (*Place the two pieces together.*) Now for the tragedy :

' Humpty-Dumpty sat on a wall.  
Humpty-Dumpty had a great fall.

' We might as well have the fall illustrated with musical effects. (*To pianist :*) A few double forte chords in the bass clef, please. The fall rather shattered the corporation of poor old Humpty-Dumpty, something like this. (*Tear papers.*) This is how Humpty-Dumpty looked after his fall. (*Show the torn pieces of paper.*)

' A tragic picture is Figure Three,  
Poor Humpty-Dumpty in pieces you see.

' However, to continue :

' All the king's horses and all the king's men,  
Couldn't put Humpty-Dumpty together again.

' Now why was it that all the king's horses and all the king's men couldn't put Humpty-Dumpty together again ? Why, because they were not magicians. They hadn't a magic wand amongst the lot of them. Fortunately I have one with me, and it only requires a touch with the magic



wand (*touch folded papers with the wand*) to unite the shattered particles of poor old Humpty-Dumpty and send him back to his sorrowing wife and family thoroughly restored in wind and limb. (*Unfold papers and show both sides.*)

‘ Joy is portrayed in Figure Four,  
With Humpty-Dumpty as sound as before.  
And that is that—my story is o’er.  
I trust you are pleased—for there is no more.’

## JACK AND JILL

*(As performed by the author at the Magic Circle Children’s Entertainment on Saturday, 16 December 1922)*

The idea of adapting the old ‘Sun and Moon’ trick to the well-known nursery rhyme of ‘Jack and Jill’ was suggested some years ago in the *Conjurer’s Chronicle*. Both the method of presentation and the patter given on the above occasion, however, are original, and I trust that the publication will be useful to other magicians as an effective and pleasing children’s item.

### EFFECT

The figure of a boy, cut out of blue tissue paper, and the figure of a girl, cut from pink tissue paper, are exhibited. Following a recital of the rhyme, performer tears off the girl’s head and that of the boy. The two heads and bodies are folded together and given to an assistant to hold, while the performer applies ‘a healing touch’ with the magic wand. The assistant is then asked to open the papers, whereupon he finds that the heads have been joined to the wrong bodies—the pink head being fixed to the blue body and the blue head to the pink body. The bodies with the transposed heads are now placed upon a

tin plate and the assistant sets fire to them. When the flames have subsided, the original figures of a boy and girl, cut in blue and pink papers respectively, are recovered from the ashes.

#### PREPARATION

First cut a template from thick brown paper to the shape of a boy in knickerbockers and a girl in a short frock. A simple method of cutting the figures is to cut both sides of the respective templates alike; they may then be folded in half and laid upon a strip of pleated

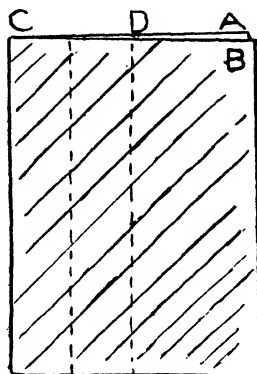


FIG. 99

tissue paper—blue for the boy and pink for the girl. By this means half a dozen or so of the figures may be cut out at the same time with comparative ease.

Just a word as to pleating. There is no necessity to fold a narrow strip at one end of a sheet of paper and then continue folding backwards and forwards until the paper is exhausted. Simply take a sheet of paper—the upper corners we will call A and B—and fold B over to A, as indicated in Fig. 99. Then fold C over to A B, D over to A B C, and the pleating is done. Now sketch

out the figures, as shown by the dotted lines in A and B of Fig. 100, and cut out with a pair of scissors. Thus several sets of figures may be produced quickly and easily.

Cut the heads from some of the figures and paste them on the wrong bodies, i.e. a blue head on a pink body and a pink head on a blue body. (Since I presented this item at the Magic Circle, Mr. Sidney Oldridge, M.I.M.C., has kindly suggested that the heads might be made much larger than the usual proportions, in order to emphasize the change. This is certainly an improvement.)

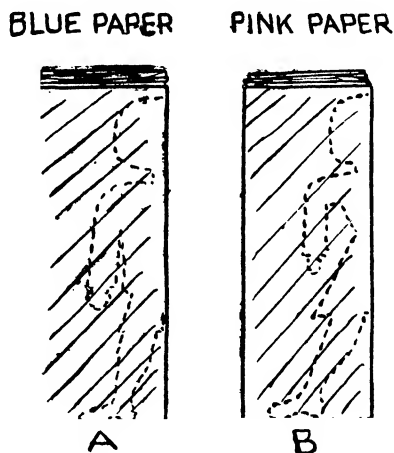


FIG. 100

Several pairs of the figures should be made up into packets—one packet consisting of a pair of figures with transposed heads and the other packets with a pair of proper figures in each. A distinguishing mark should be made upon the packets with the transposed heads, to avoid any error in using the wrong packets. For each performance one packet with transposed heads and two packets with proper heads are required.

## WORKING

A tin plate is laid near the edge of the table, under the edge of which is placed a pair of the proper figures. A packet with the transposed heads is placed behind a handkerchief or some other article, with one end of the wand lying near it. The full details of presentation can now be followed in the patter.

## PATTER

‘ Girls and boys, you must all have heard the story of Jack and Jill. Now who was Jack and who was Jill? Well, they were children, just like yourselves. Jack was a little boy and Jill was a little girl. I suppose that none of you have ever met either of them, so I have brought them with me to show you what they are like. (*Hold up blue paper figure of the boy.*) This is Jack! Not the Little Boy Blue! He looks as though he had the “ blues ” though, doesn’t he? But he is quite well, thank you. (*Hold up pink paper figure of girl.*) This pretty little lady in pink is Jill! As we have now got the two characters of the story I might as well get on with it. Do any of you know the words of the rhyme of Jack and Jill? Of course you do! Well, will you please all say it with me:

‘ Jack and Jill went up the hill, to fetch a pail of water,  
Jack fell down and broke his crown, and Jill came tumbling  
after.

‘ Now Jack seems to have suffered the most—he broke his crown—like this. (*Tear off the pink head. You will probably get some shouts here.*) Why, what has happened? Oh, what a pity; of course, I have torn off the wrong head. This is Jill, of course. Never mind, Jack’s head must come off also. (*Tear off the blue head.*) Now the rhyme we recited does not tell us how Jack got his crown mended, so I will show you how to do it. Through a most unfortunate accident I have now two crowns to mend

instead of one. I am going to be the doctor, and I want an assistant. Will any boy come up here and act as doctor's assistant? . . . Thank you. Hold the bodies quite level—that is most important—and we will replace the heads with a healing touch of the magic wand. (*Hand figures to the assistant, after folding them like the packet with transposed heads. Then take wand from table in right hand, together with the packet of figures having the transposed heads.*) Oh, you are not holding them level. Hold them like this. (*Pass wand to left hand, and with the right hand take packet from assistant. In showing him how to hold the packet level, switch the packets.*) Now hold them up. Just a touch with the magic wand and Jack and Jill are restored. Please open the papers and show the audience how nicely we have mended the two crowns. (*Assistant opens the packet and discloses the figures with the transposed heads.*) Dear me, I am afraid that you did not hold them quite level after all; but they must not be left in this awful condition. I must endeavour to right matters, for it would never do for Jack to have to go through life with long flaxen hair, and a girl's pink face. How would you like it, boys? (*Fold up papers and hand to assistant.*) Just hold them again. One moment, please—I don't think that I will try to mend them that way this time. We will try the effect of heat. Please open them out and place them upon this tray. (*Take up tin tray in left hand, together with packet of figures underneath.*) That is right! Now to apply the burning brand. By that I mean, strike one of those matches and set fire to the papers. (*Place right hand to tray, and when the flames afford sufficient cover slide packet in left hand into the plate, but not against the flames.*) This is going splendidly! (*To assistant:*) Can you see any newly formed material among the ashes? You can! Then take it out and see whether we have been successful this time. (*Boy opens packet and produces both figures restored as at first.*) That's all right now, and I have only to add that they "lived happily ever after".

## A MATCH ACT

**T**HIS act has been a great favourite of mine for many years and has been given on innumerable occasions.

It is performed mainly with large cardboard imitation matches, and can be relied on to entertain an audience, although no involved sleights or intricate apparatus are needed. All the properties used may be made by the performer and take up very little space.

The act comprises the following new and old effects :

Card to Matchbox.

Magical Extinction of Lighted Match.

Magical Re-ignition of Match.

Match Vanish.

Piano Trick.

'The Worm that Turned.'

'Pat and his Figs.'

I propose to deal separately with each of the foregoing items, as regards the necessary materials and working, and then combine the whole act in the patter.

### CARD TO MATCHBOX

#### MATERIAL AND WORKING

This trick may be purchased for a few pence at any conjuring depot, and consists of a box of safety matches, to which is affixed a playing card, as shown in Fig. 101.

The under side of the card is covered with a matchbox label which has been 'floated' from another matchbox. Thus, when the card is folded over the box of matches along the dotted lines seen in Fig. 101 it appears to be simply an ordinary matchbox.

The card is held in the *left* hand, as indicated in Fig. 102,

and the *right* hand 'strokes' the card from the top, secretly folding the card over the matchbox. The latter is then revealed, as shown in Fig. 103, the sudden change com-

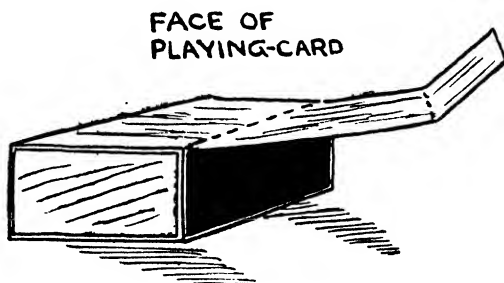


FIG. 101

pletely mystifying the audience. In using the matchbox further the performer must remember to keep the card folded over the box by pressure of the fingers.

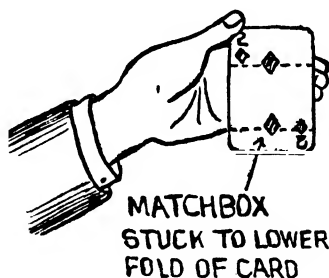


FIG. 102

### MAGICAL EXTINCTION OF LIGHTED MATCH

#### WORKING

A match is taken from the box just produced, and held *loosely* between the first and second fingers of the right

hand, about two-thirds of the way down from the head of the match, as shown in Fig. 104. As soon as the match has been struck, the performer blows down his left sleeve,

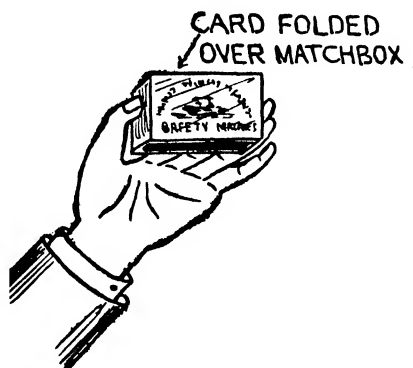


FIG. 103

at the same time the ball of the right thumb 'scrapes' the lower portion of the match. This causes the match to vibrate so rapidly that the flame goes out.

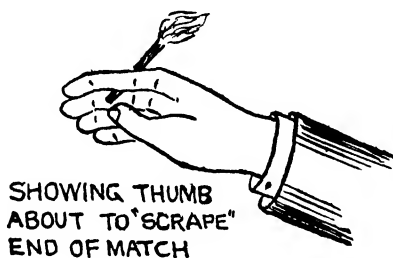


FIG. 104

If the above instructions are followed carefully this will be found an easy but effective little sleight which is generally well received.



## MAGICAL RE-IGNITION OF MATCH

## MATERIAL AND WORKING

Cut two striking surfaces from the sides of a *new* match-box and fix them together by means of a small brass paper fastener. Next pass a safety-pin between the two sides, close against the paper fastener. This enables the performer to attach the 'striker' to any portion of his clothing, i.e. in a pocket, at the back of the trousers, underneath the coat, etc., as occasion requires.

Two matches are placed inside the striker, the ends being allowed to protrude, the whole being held together by a small rubber band. The construction of the striker is plainly shown in Fig. 105.

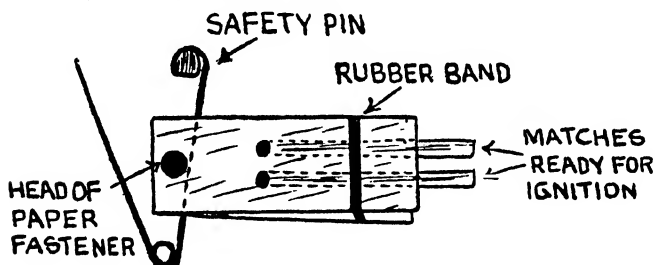


FIG. 105

The withdrawal of a match from between the striker causes it to burst into flame. For the purposes of the present act the striker is fixed inside the pocket, the ends of the matches being upwards.

## MATCH VANISH

## WORKING

This is effected by means of the thumb-palm, which is fully described on page 93. Any other vanish known to the performer may of course be substituted if desired.

The thumb-palm method of vanish is, however, well suited to this act, as it enables the performer to dispose of the palmed match when picking up the large cardboard matches required for the next item.

### PIANO TRICK

#### MATERIALS AND WORKING

The above name is given to a trick which is usually performed with playing cards, but which may be performed with equal effect with many other articles of a flat nature.

For the present purposes fifteen imitation matches will be required. These are cut from thin white cardboard and measure about one and a half inches by eight. The

NUMBERED ENVELOPES  
FOR PIANO TRICK "

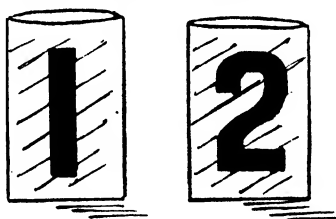


FIG. 106

top portion of each match has a piece of red paper pasted on both sides, to make the resemblance more complete. Some of these imitation matches are shown in Fig. 110.

Two paper bags, envelopes, or suitable receptacles for the matches must also be provided. These are numbered 1 and 2 respectively in large figures, as indicated in Fig. 106.

The performer gets an assistant from the audience, and, getting him to extend his hands, places two of the matches between the fingers of one hand, making four pairs of matches in all. He then places three pairs between the

fingers of the other hand, and the remaining odd match between the thumb and forefinger, thus forming the condition shown in Fig. 107.

Emphasizing frequently that each of the matches are *evenly* placed, the performer takes each of the pairs and lays them upon the table separately, making two heaps of seven each. It is very important, however, to remember that no reference whatever is made as to the actual number of matches employed, the minds of the audience being constantly directed to the fact that *twos* are being placed together, and then separated into distinct heaps.

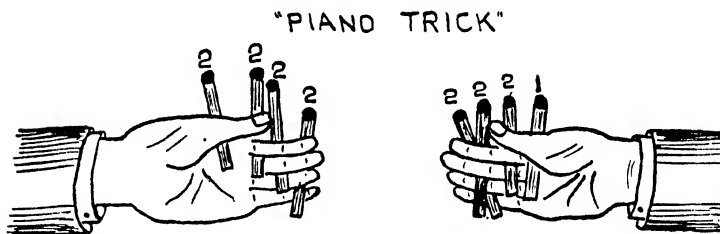


FIG. 107

The assistant is now asked to place one of the heaps in No. 1 bag and the other heap in No. 2 bag, and then to place the odd match in whichever bag he prefers. After he has done this, the performer undertakes to transfer the odd match 'invisibly' from the bag in which it was placed to the other bag. After a touch with the magic wand the performer takes the matches from the bag into which the assistant placed the odd match. (This really made the number of matches even, but the misdirection of the performer causes the audience to imagine that there is an odd number in the bag.) Performer lays the matches down *in pairs*, emphasizing this fact, and shows that the odd match has 'disappeared'. He proceeds in like manner with the matches in the other bag (presumed by

the audience to contain an even number of matches), and shows that the odd match has arrived there successfully.

### THE WORM THAT TURNED

This is an entirely original item which is easily worked, and although not of sufficient importance to present as a separate effect will be found very suitable for inclusion in the present act.

### MATERIALS REQUIRED

1. A large cardboard imitation match, similar in appearance to those used for the preceding effect of 'The Piano Trick'. In this instance, however, the red paper is stuck on one side only at the top, another piece of red paper being stuck on the reverse side at the bottom. The formation of this 'trick match' is portrayed in Fig. 108.

2. A linen 'bag', made to represent one of the large matches, as shown in Fig. 109. The red portion, which may be made from twill or flannel, is stitched to both sides of the bag, which is made so as to hold the trick match, without any portion protruding.

### WORKING

The trick match is shown, care being taken not to expose the reverse side. The cover is then explained, and demonstrated empty. The match is placed inside the cover, with the visible head *upwards*, and laid upon the table. The wand is used to impart the necessary magic touch for the change to take place. The wand is laid down and the cover taken up again, advantage being taken of the opportunity to turn the cover over when passing it from one hand to the other. The match is then taken from the cover, with the head downwards, and the cover shown to be empty.

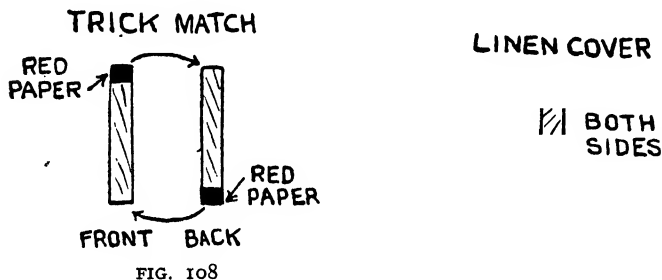
## EFFECTIVE CONJURING

## PAT AND HIS PIGS

## EFFECT

This is a little clubroom catch which is usually demonstrated with ordinary matches. Performed with the large cardboard imitation matches, it may with advantage be added to the match act.

The matches are used to illustrate the story of an Irishman who bought a litter of pigs, and for transport purposes, arranged them in his cart, heads and tails,



alternately. He counted these by the heads on one side and the tails on the other, at various times on the journey home. More than half of the litter got lost, yet the performer is able throughout, to count the same number of pigs, as at first.

## MATERIALS REQUIRED

1. Seven large cardboard imitation matches, as described on page 175.
2. A small cardboard stand to support the matches, as shown in Fig. 110.

## WORKING

The seven matches are placed against the board, as indicated in Fig. 110. Performer carefully notes the three

matches with heads downwards, which are not disturbed during the recital of the story.

In opening the story, the performer counts the headed matches at the bottom, one—two—three—heads on this side. Then he counts the ends of the matches at the top, one—two—three—tails on this side. Any of the matches

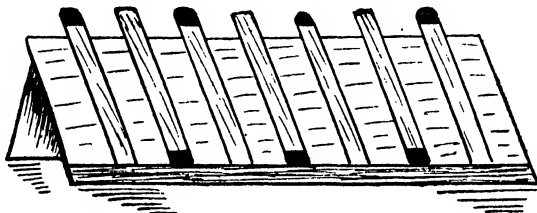


FIG. 110

(other than the three with heads downwards) are now removed, one at a time, and on all occasions, the performer counts three tails and three heads, at the top and bottom respectively. In reality, it is the same three matches that are counted top and bottom throughout, but, although I have shown this effect many times, I have not found that anyone noticed the method of counting.

#### PRESENTATION AND PATTERN

##### *Card to Matchbox*

‘Ladies and gentlemen, I now propose to give you a demonstration of magic with matches. In order to do so, of course I shall require some matches. (*Pick up “Card to Box of Matches”, with card fully exposed.*) I now take this box of matches, and—(*to imaginary gentleman in the audience*)—I beg your pardon, sir?—(*Look towards card*) Oh, I’m awfully sorry. Your mistake! (*Change card to box of matches, and take out match*).

*Magical Extinction of Lighted Match*

'Matches, they say, are made in heaven, yet some call them lucifers notwithstanding. (*Strike match on box, and extinguish by 'thumb scrape'.*) That is *one* way to put out a match.

*Magical Re-ignition of Match*

'To light it again, it is only necessary to apply a little warmth. The necessary warmth I shall get from my pocket. (*Deposit extinguished match in pocket, and draw match from the striker.*) As you see, my pocket is quite warm enough to cause the match to break forth into flame again. And that's that! (*Extinguish match.*)

*Match Vanish*

'The match has served its purpose and must now make itself scarce. Depart lucifer into inky darkness! (*Vanish match by means of the thumb-palm.*) Farewell, a long farewell! (*Said dramatically.*)

*Piano Trick*

'All this preliminary, however, is but by the way, and is intended merely to serve as an introduction to magic, with matches worth seeing. I am not going to use small matches, but will make use of these. (*Pick up the large matches and drop the palmed match.*) For one thing, the ordinary matches cannot very well be seen from the back seats. These are the sort of matches you can feel in the dark, an advantage that many of you will appreciate, who have suffered from barked shins in the past, while trying to locate an elusive box of matches in the dark. Then again, those small matches are *so* bad tempered. Did you notice just now, how that one flared up as soon as I struck it? Now these large ones may look somewhat waxy, but I can assure you that they are really very docile.

' I am going to marry these matches together, and shall be glad to have the assistance of a gentleman to act as parson's clerk, and help me to tie the knots. . . . Thank you, sir. Will you first examine these two bags, and see that they are quite empty and unprepared? (*Hand bags to assistant.*) You will notice that they are both alike, except for the numbers on the front doors. That is done so that you can tell t'other from the which! Now please place them upon the table, with the numbered sides towards the audience. . . . Thank you. Now extend your hands, keeping the fingers close together. . . . That's right. Here are two of the matches together, which I will place here. (*Place two matches between the assistant's fingers.*) Another two here—two more here—and two here will fill the house comfortably. (*Two matches are placed between the fingers each time.*) Now for the other house. Here are two for the ground floor—two for the first floor—and two for the next floor. (*Place two matches between each of the fingers as before.*) Please examine the couples carefully, and see that you have a couple between each finger. . . . All correct? Good! Here is a solitary little bachelor left, which I will place in the top attic. (*Place the single match between assistant's thumb and forefinger.*) Now watch very closely. I am about to separate the couples into two equal heaps. (*Take any two matches from assistant's fingers.*) One on one side, and one on the other. . . . Again, one on one side, and one on the other. . . . Another couple, one on one side, and one on the other. . . . Evenly placed every time, you will notice. (*Continue laying down all the pairs of matches, emphasizing that they are "evenly placed".*) I think you can vouch for the fact that the heaps have been laid evenly. Will you please lay the little bachelor down for a moment, and put one of the heaps in No. 1 bag, and the other heap in No. 2 bag. . . . Splendid! Now sir, you have two bags of married couples, and one little bachelor, outside the pale, so to speak. You shall choose into which lot of married



couples you place the lonely bachelor. . . . In No. — ! Very well then, in he goes ! (*Single match placed in chosen bag.*)

‘ I will now endeavour to transfer the lonely bachelor, from the bag in which you placed it, to the other. (*Touch bags in succession with the magic wand.*) Now to see if the powers of magic have managed to effect the transfer. First of all, we will see whether the bachelor has left the company of the married couples chosen by you. (*Empty matches from bag in which the single match was placed, and proceed to pair them.*) Here is one couple—another—one more—and, the last couple. The single gentleman is evidently not here. Now to see whether he has arrived in the other bag. (*Empty matches from bag and pair them, as before.*) Here is one couple—another—one more—and, lastly, here is the solitary bachelor to speak for himself.

### *The Worm that Turned*

‘ Now a little homely effect, entitled “ The Worm that Turned ”. I shall use one of the large matches to represent the worm, head—body—tail. (*Introduce trick match and point to top, centre, and bottom. Lay down match and take up the cover.*) This is the worm’s little house. Please note that it is quite empty at present.

‘ I dare say you have all heard the saying, that “ even a worm will turn, if you tread on it ”. Well, I don’t think after all that it is a very difficult matter for a worm to turn, provided that it gets plenty of room. You can plainly see, however, that there is not much room in this little abode, for my worm to turn “ head over heels ”, as the boys say, since he just fits the interior. (*Place match in cover.*) Now then, in you go, Marmaduke ! Feet first, body, and lastly, your head. Please take particular notice that his head is on top, and that it exactly matches the outside of his house. Of course, it is only right that a respectable match *should* match the outside of its house.

Now a little influence from the magic wand. (*Place cover upon the table. Take up wand and touch cover.*) "Even a worm will turn, if you tread on it," but, bearing in mind the precepts of the Society for the Prevention of Cruelty to Worms, I now command my worm to turn, without being so cruel as to tread on it. (*Take up match in cover, and in so doing, reverse it; then produce transposed match from the cover.*) You see that, in obedience to my command, the worm *has* turned, and the house is, of course, quite empty. (*Demonstrate empty cover.*)

*Pat and his Pigs*

'I shall conclude my act of magic with matches with a little Irish story, entitled "Pat and his Pigs".

'One day Pat arranged to go to market with his pony and cart to buy some pigs. This cardboard stand will serve to represent the cart. (*Show cardboard stand.*) Having received specific instructions from his wife, to lay out his money to the best advantage, and to return straight home, he departed.

'He accordingly bought a litter of pigs; these matches will represent the pigs. (*Hold up seven large matches.*) He met several friends during the day and, as a result, he became somewhat fresh. In order that he might be able to count the pigs more easily, he arranged them, heads and tails alternately, thus: (*Arrange matches on the stand as indicated in Fig. 110.*) He then went to the back of the cart, and counted, one—two—three tails (*point to the three top ends*), and then to the front of the cart, where he counted, one—two—three heads. (*Point to the three bottom heads.*) Off he started for home.

'Driving along the road rather unsteadily, he bumped into another cart, as a result of which one of the pigs fell from his cart into the road. (*Knock an end match away from the stand.*) Pat felt the bump, got down from the cart, and counted his pigs. He counted, one—two—three

tails at the back (*count as before*), one—two—three heads at the front (*count as before*), and drove off satisfied.

‘ Keeping rather too near to one side of the road, the cart skidded in a rut, and another pig fell out. (*Knock another match from the stand.*) Pat again counted them, one—two—three tails at the back (*count as before*), and one—two—three heads in front. (*Count as before.*) Again he drove away, quite satisfied.

‘ Arriving at the half-way house he pulled up, and went in to refresh. A thief, who happened to be in the neighbourhood, managed to get away with a pig, unnoticed. (*Knock another match from the stand.*) On leaving the inn, Pat counted his pigs, to make sure that they were all there. He counted, one—two—three tails at the back (*count as before*), and one—two—three heads in front. (*Count as before.*)

‘ On turning into the lane leading into his farm the near wheel caught a kerb-stone, and another pig fell out. (*Knock another match from the stand.*) Pat did not notice anything this time, and on arriving home he again counted the pigs to his own satisfaction. One—two—three tails at the back (*count as before*), and one—two—three heads in front. (*Count as before.*) His wife, however, was not so satisfied as Pat, and wanted to know where his money had gone. Perhaps you will be able to explain to her how it all came about. You will notice that he lost more than half his pigs, yet he was able to count the same number, first and last. And that’s that !’

## PAPER-TEARING ACT

### THE FIREMAN'S STORY

**P**APER-TEARING acts are always popular with all classes of audiences. There is a sweet simplicity, yet subtle charm, in the development of various designs, even from common newspaper, that arrests the attention and entertains old and young.

I have demonstrated the present act before various magical societies throughout the country, and also at numerous halls in London and suburbs, and have now much pleasure in submitting it to my conjuring confrères for general use.

The act consists of the following items :

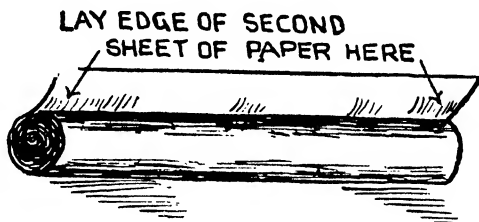
Christmas Tree.  
Fire Escape.  
Firemen.  
Rescued Lady and Friends.  
Fire Engine Driving Wheel.  
Fire Station Gate.  
Tea Cloth.  
Flowers from Cone.  
Star.

The method of folding and tearing the paper for each item will first be given, followed by the patter and presentation, as a complete act. Plain white paper, coloured paper, or newspaper may be used. In the following text I propose to deal with the act as though given with newspaper.

### CHRISTMAS TREE

Take three double sheets of newspaper, and roll up one of the sheets, *not too tightly*. When the roll is nearly

complete, as indicated in Fig. 111, place the edge of the second sheet on the top of the end of the first sheet of paper, and continue rolling as before. This will bind the two pieces together, so that they will not separate later, when developed. The same procedure is followed with



the remaining sheet of paper, until the three double sheets are formed into one compact roll. A small rubber band at each end makes all secure, as shown in Fig. 112.

Now tear the roll in halves, at the place indicated by the dotted line in Fig. 112. One half is laid aside, to be used

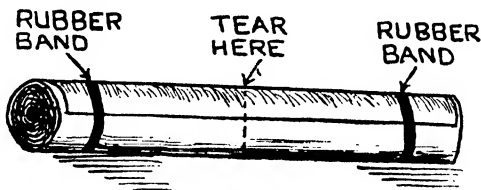


FIG. 112

for the next item ; the other half is pressed together at the top, and torn, from the top to the centre, right across the roll. The larger of the two torn halves thus made is also torn, as indicated by the dotted lines in Fig. 113. After this has been done the roll, with the torn strips, will appear similar to Fig. 114.

Now raise a single strip of the paper from the centre, to form a pull, and then, holding the lower portion of the roll firmly with the left hand, pull up the centre strip with

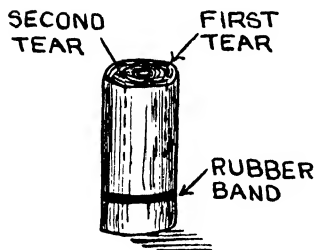


FIG. 113

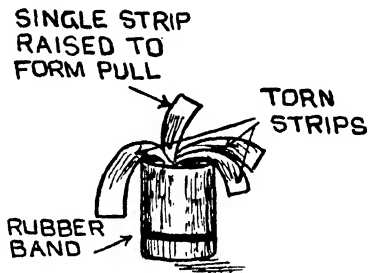


FIG. 114

the right hand. The tree will easily develop, similar to the one portrayed in Fig. 115.



FIG. 115

### FIRE ESCAPE

Take the other half of the complete newspaper roll and fix a rubber band on the unsecured end. Now flatten the roll together in the centre, and tear out a small oblong piece, as indicated by the dotted lines in Fig. 116. Now bend the ends A and B downwards, which will form Fig. 117. Hold the ends A and B between the first and second and the second and third fingers of the right hand. Then grip the pulled-out top centres between the first and second

and the third and fourth fingers of the left hand, and pull both ends gently upwards. The fire escape will then

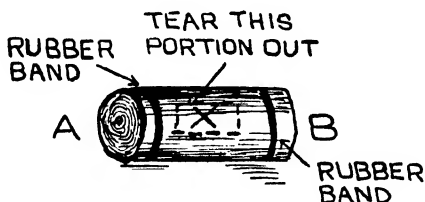
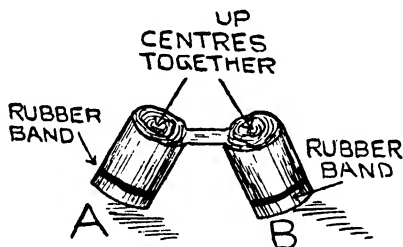


FIG. 116

appear, with rounded sides and flat rungs, as shown in Fig. 118.



## FIREMEN

Tear a double sheet of newspaper in halves, across the centre, and pleat it into strips. The simplest method of



FIG. 118

pleating is described and illustrated on page 167. Press the pleats well into the paper, then with a pencil mark the

outline of a fireman, as indicated in Fig. 119. Be careful to arrange the folded edge of the top pleat to the left and the single edge to the right, otherwise only half a figure will be formed at either end of the row when it is unfolded.

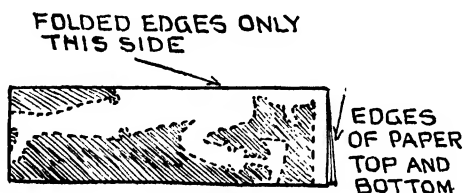


FIG. 119

Fig. 120 gives a row of the finished firemen as they appear when the pleated paper has been torn around the dotted line and unfolded. The strip at the top is left, in

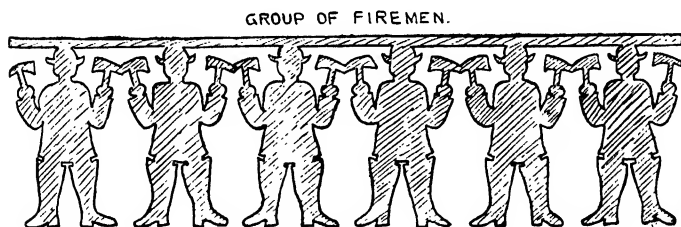


FIG. 120

order that the heads will keep in an upright position when the row is exhibited.

### RESCUED LADY AND FRIENDS

The other half of the double sheet of newspaper is pleated as before, and marked with the outline shown in Fig. 121.



When the pleats have been torn around the dotted line the row of figures is unfolded, as shown in Fig. 122.

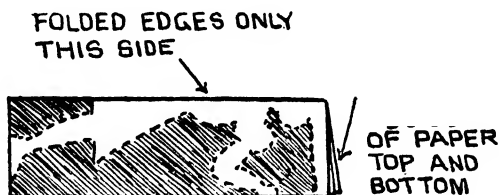


FIG. 121



FIG. 122

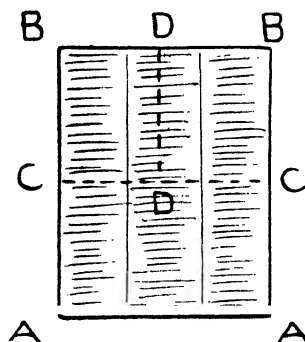


FIG. 123

### FIRE ENGINE DRIVING WHEEL

A single page of newspaper is folded in half, by folding A A of Fig. 123 up to B B, along the dotted line C C. The

paper is again folded along the dotted line D D, making the paper fold one-quarter its original size, as shown in Fig. 124. Care must be taken at this point to keep the *edges* of the paper folded to each other in the subsequent

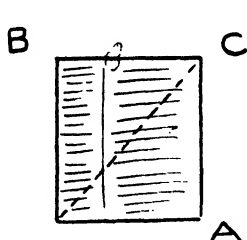


FIG. 124

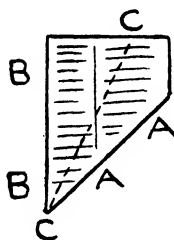


FIG. 125

folds, otherwise the completed design will be produced in two reversed half sections.

Now fold A of Fig. 124 over to B., folding along the dotted line C C, which will give Fig. 125. The edges A A



FIG. 126

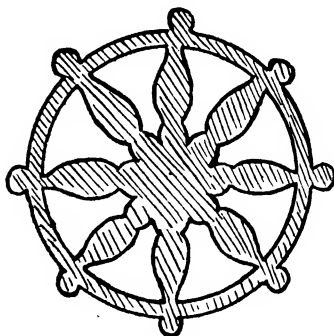


FIG. 127

of the latter are folded over to B B, following the dotted line C C. The paper is then ready for marking out the Fire Engine Driving Wheel, as indicated in Fig. 126. Tear

away the paper along the dotted lines and the portion marked A A, when unfolded, will produce Fig. 127.

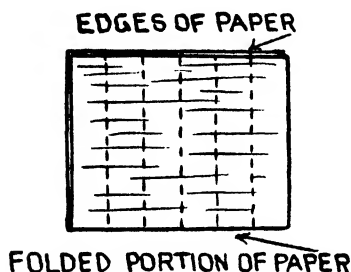


FIG. 128



FOLDED  
PORTION  
-OF PAPER

FIG. 129

### FIRE STATION GATE

Fold a single page of newspaper in half and pleat, as indicated by the dotted lines of Fig. 128, keeping the

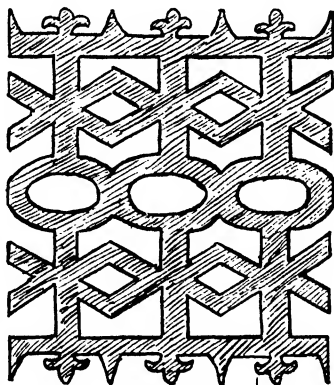


FIG. 130

doubled fold at the bottom. Then mark out the design outlined in Fig. 129. Tear away the shaded portions and

the paper will unfold into a representation of the Fire Station Gate, as shown in Fig. 130.

## TEA CLOTH

For this item a square piece of newspaper is folded, horizontally twice, then diagonally twice, as described and illustrated on pages 190 and 191. Now mark out the design as indicated in Fig. 131. When the shaded portions have been torn away the paper will unfold into the Tea Cloth as shown in Fig. 132.



FIG. 131

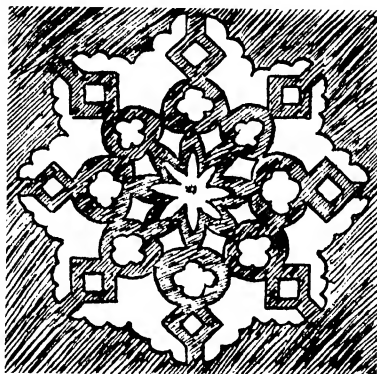


FIG. 132

## FLOWERS FROM CONE

Prepare one of the pages of a daily illustrated newspaper as shown and described on page 29, Fig. 16. The 'pocket' is loaded with a quantity of spring flowers. When this item is reached, tear the loaded page from the newspaper, form the cone, and finally produce the flowers. A glass salad bowl should be kept in readiness, into which the flowers are placed. It will be found that the bowl of flowers makes a very effective table display.

## STAR

Fold a square of newspaper as described for the Tea Cloth, page 193. Mark the completed fold, as shown by the dotted line in Fig. 133. The result of simply tearing straight across the dotted line and unfolding the white portion of the fold is shown in Fig. 134.



FIG. 133

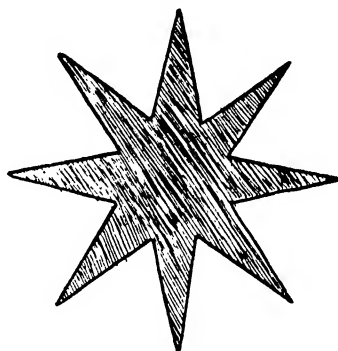


FIG. 134

## GENERAL SUGGESTIONS

The papers should be folded and marked with the various outlines as described, and the folds pressed well into the paper. They are then opened out again, so that when the presentation takes place there is less evidence of preparation than there would be were the papers all introduced in their folded condition.

Although not essential, yet the provision of a few cardboard stands on which to place the various finished designs will be found very convenient and effective. These may be so arranged to make a fine display, so that at the conclusion of the act the performer 'takes his curtain' in the midst of an attractive stage setting. Fig. 135 shows my arrangement of stands for this Act.

As it is rather a difficult matter to keep up a running flow of patter during the whole of the paper-tearing act, there is no doubt that it is better to have pianoforte music during some of the items. This need not necessarily be too lengthy, but may be interspersed with sundry patter, similar to that given with this act. This patter should, of course, be altered where necessary, to suit various classes of audiences, or to conform with the usual style of presentation adopted by the performer.

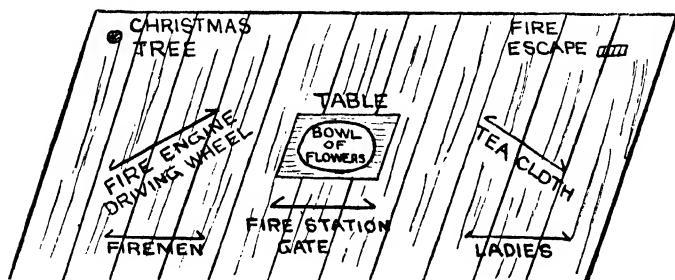


FIG. 135

## PATTER

'Ladies and gentlemen, I shall now have much pleasure in telling you the Fireman's Story, with newspaper illustrations. During the recital there will be instrumental music, more or less appropriate, by the Professor. (*Take up paper, and proceed to form the*):

*Christmas Tree*

'It is Christmas time. Festive gatherings are being held everywhere. At some of these gatherings a Christmas tree is in evidence. My first newspaper illustration will be that of a Christmas tree. Incidental Christmas tree music by the Professor. (*Pianist plays 'Good King Wenceslas'.*) . . . (*After the strips have been torn, hold up the roll.*) This

is not a piece of winter fu-oo-el, nor an O-Cedar mop. It is merely a Christmas tree in the chrysalis stage. It is an easy matter to develop it into the finished article. (*Pull out Christmas tree to fullest extent.*)

'Some Christmas trees are adorned with lighted candles. Sometimes the candles set fire to the branches. Away goes the fire, and the fire brigade have to be called. They arrive with the

### *Fire Escape*

My next newspaper illustration will be a fire escape. (*Tear centre piece from other half of paper roll.*) There is a peculiar feature about fire escapes—that is, some of them are rather shorter than the longer ones. This is one of that kind. (*Develop fire escape.*) This reminds me of that pathetic old ballad :

'Don't go down the ladder, mother,  
We took it away last night !

'It also brings to mind some verses in Eaton's popular poem, "The Fireman's Wedding" :

'One night I was getting fast drowsy  
And thinking of going to bed.  
When I heard such a hollering and shouting.  
"That sounds like an engine," I said.

'I followed the crowd and it brought me  
In front of a house all ablaze.  
At first I could see nothing clearly  
For the smoke made it all of a haze.

'I was just looking round at the people  
With their faces lit up by the glare,  
When I heard someone cry, hoarse with terror,  
"Oh, look ! There's a woman up there."

'The escape was put to the window (*Place escape down*),  
While the flames were all raging below.  
I looked with my heart in my mouth, sir,  
To see who would offer to go.

' When up sprang a sturdy young fireman,  
As a sailor would climb up the mast,  
We saw him go in at the window,  
And we cheered as though danger were past.

### *Firemen*

' My next newspaper illustration will be the said " brave fireman ", together with some of his comrades. Incidental brave fireman music by the Professor. (*Tear row of firemen.*)

" Here they are, all booted and spurred for duty. It is said that two heads are better than one—my firemen must be each better than one, because you will notice that they have two axes each. (*Place row of firemen on stand.*)

### *Rescued Lady*

' However, that is by the way. You will remember that we left the brave fireman going in at the window, and were cheering as though danger were past. The poem continues thus :

' We saw nothing else for the moment  
But the sparks flying round us like rain.  
And then as we breathlessly waited,  
He came to the window again.

' And on his broad shoulder was lying  
The face of that poor fainting thing.  
And we gave him a cheer as we never  
Yet gave to a prince or a king.'

' I will now give you a newspaper illustration of the rescued lady with some of her friends rejoicing in the rescue. Incidental rescued lady music by the Professor. (*Tear row of ladies.*) We are told not to pick holes in anyone's coat, but if you don't pick holes in these—well—you get no rescued ladies. (*Tear row of ladies and hang on stand.*)



*Fire Engine Driving Wheel*

' When the fire has been extinguished the firemen depart. They mount the fire appliance. The driver turns the driving wheel for home, and away they go. Just a newspaper illustration of the fire engine driving wheel. Incidental fire engine driving wheel music by the Professor. (*Tear the fire engine driving wheel and place on stand.*) Of course, you have all heard the quotation, "For weal or woe". This is the wheel—I say "whoa" when I finish tearing the paper.

*Fire Station Gate*

' When they arrive at the station the fire appliance is duly housed, and the fire station gates are closed. I will now give you a representation of the fire station gates. Incidental fire station gate music by the Professor. (*Tear the fire station gate.*) Here is the design of the fire station gate. I can assure you that it is a very good *match*—at least, Bryant and May's tell me that it is, and surely they ought to know. (*Turn paper and show other side.*) You will notice that I have torn the same pattern on both sides of the paper. Needless to say this is rather a difficult *feat* to do with one pair of *hands*. (*Place fire station gate on stand.*)

*Tea Cloth*

' The firemen arrive home in time for tea. The tea cloth is laid. Rather a pretty one. I will show you what it is like by means of another sheet of paper. Of course you know why they call them "sheets of paper", because editors *lie* upon them! Incidental tea cloth music by the Professor. (*Tear the tea cloth and place on stand.*)

*Bowl of Flowers*

' In the centre of the table is a bowl, filled with flowers. Here is the bowl. (*Show glass bowl.*) The flowers I shall

endeavour to get from a newspaper. For that purpose I shall make use of this paper (*exhibit illustrated paper*), purchased this morning especially for this sus—er—auspicious occasion regardless of expense. As it belongs to me, of course, you won't mind if I tear a page from it. (*Tear "loaded" page from the paper.*) Although this is now simply a black-and-white newspaper, I can assure you that this morning it was *read*. I said, "a black-and-white" newspaper. What a combination! You know that ladies are very partial to white. In fact, they wear white on their wedding day. Why? Why, because it is the happiest day of their lives—the happiest day of their lives. . . . Gentlemen wear black! However, to resume and produce the flowers. Incidental flower music by the Professor. (*Form cone and produce flowers.*)

### Star

' But time is getting on. Night falls—by the way, have you noticed that although *night* falls it is always *day* that breaks? Well, night falls, and the stars begin to peep. I will give you a paper illustration of a star with which to conclude my story. Incidental star music by the Professor. (*Pianist plays "Twinkle, Twinkle, Little Star" as the star is torn.*) Here it is. I will turn it round. (*Turn star.*) I trust that you will now all appreciate the fact that you have had a "star turn" on the platform this evening.'

## A PHENOMENAL MEMORY

THIS seemingly wonderful exhibition of retentive memory is based on an effect that was included in a box of German conjuring tricks, the delight of my boyhood days.

The trick consisted of a pack of fifty cards on which were printed fifty groups of figures, one group on each card. Each of the cards was indicated by an index number.

The cards were distributed among the company, who called out the index number to the performer. He immediately responded by giving the group of figures attached to the index number.

This was worked by a mathematical manipulation of the index number into the group of figures on the card.

In the foregoing form, however, the trick was hardly suitable for presentation on a public platform, but, accompanied with appropriate patter and an improved method of manipulation of the index number, together with an additional magical effect, a taking item may be evolved.

I first used the effect publicly in 1919 at a Magic Circle 'Mental Magic' Night, and the *Magic Circular* referred to the demonstration as 'an excellent memory test'. I have presented the effect many times since, and have always found it to be well received.

### MATERIALS REQUIRED

1. A set of fifty plain cards (postcards may be used), each bearing a 'key' letter and number in the top left-hand corner, as shown in Fig. 136, which is given in the simple method of counting; the total in the improved system would be 10126319.

The full set of index letters and figures, together with their corresponding row of figures, is set forth below.

A1.	812257	B7.	1054515	D3.	886113
A2.	9124413	B8.	1156617	D4.	988017
A3.	10126319	B9.	1258719	D5.	1090121
A4.	11128225			D6.	1192225
A5.	12130131	C1.	56224	D7.	1294329
A6.	13132037	C2.	66417	D8.	1396433
A7.	14134143	C3.	766010	D9.	1498537
A8.	15136249	C4.	868113		
A9.	16138355	C5.	970216	E1.	710246
		C6.	1072319	E2.	8104311
B1.	44213	C7.	1174422	E3.	9106216
B2.	54405	C8.	1276525	E4.	10108121
B3.	64617	C9.	1378628	E5.	11110026
B4.	74829			E6.	12112131
B5.	850311	D1.	68235	E7.	13114236
B6.	952413	D2.	78429	E8.	14116341
				E9.	15118446

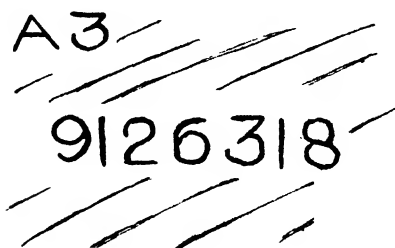


FIG. 136

2. A set of six extra cards of any of the foregoing groups of figures, but with the same number written on each card.
3. A changing bag, as illustrated in Fig. 54.
4. Two silk handkerchiefs, one red and one blue.

## WORKING

The most important feature of the trick is the rapid calculation of the index letter and number into the accompanying group of figures. This may be effected by two methods—the second, which is the one that I use, being a slight improvement on the first.

The letters indicate numbers, according to their position in the alphabet, with the exception of A, which indicates 6. Thus the full list of letters, with their number equivalents, is :

$$A = 6$$

$$B = 2$$

$$C = 3$$

The figure 6 is allotted to A in order to provide a better corresponding group of figures than would be produced were the figure 1 employed. In working out the combinations, these numbers are treated as tens : A = 60, B = 20, C = 30, etc., etc.

In the first method the index letter and key number are :

1. Added together.
2. The two numbers are doubled.
3. The smaller number is subtracted from the greater.
4. The two numbers are multiplied together.

Take, for instance, E5. As E = 5, this gives us 55. The full calculation would be :

$$1. 55 \text{ added together} = 10$$

$$2. 55 \text{ doubled} = 110$$

$$3. 55 \text{ subtracted} = 0$$

$$4. 55 \text{ multiplied} = 25$$

As soon as the index letter and number are named, the performer would call out the result, making the calculations as he proceeded,

10110025

In the above method, however, the fact that 5 is called out, and the resulting figures, consist of 5's or multiples of 5's, is rather suggestive of the use of a certain system, I therefore devised a slight alteration in the first and last calculations. This merely consists of adding 1 to the first and final calculations.

With the above additions the calculation of E5 would be :

1. 55 added together + 1 = 11
2. 55 doubled = 110
3. 55 subtracted = 0
4. 55 multiplied together + 1 = 26

The total called out by the performer would be :

IIII0026,

and it will be seen that this result does not openly indicate any particular system of calculation.

The full table set forth on page 201 is formulated on the foregoing method, and performers who take up this effect will find no difficulty, after very little practice, in reading off any group of figures immediately the index letter and figure are named.

About half a dozen cards will be found quite sufficient for the purpose of a demonstration.

The full pack of fifty cards is spread over a tray, faces downwards, and the audience allowed to select their cards at will. It is preferred, however, the full pack of cards may be handed round for a selection of the cards to be made.

After the demonstration of the phenomenal memory, the performer proceeds to work a 'magical effect' with a chosen card. Six of the cards are selected by members of the audience and placed in the changing bag. An assistant from the audience selects one of these cards : actually, he takes one of the duplicate cards which were placed in the forcing side of the bag prior to the presentation.

The 'magical writing' of the selected group of figures

upon the performer's arm, in a colour selected by the assistant, is carried out as described in 'Army or Navy', page 83. The procedure in this instance may be easily followed in the patter.

#### PATTER

'Ladies and gentlemen, some of you may not be aware that British submarines are fitted with an instrument called a "Divometer". This instrument records the number of fathoms covered by each submarine. You probably know that submarines are not given a distinctive name, as in the case of cruisers, etc., but are known by letters and numbers. The first class was known as the A Class, the second as the B Class, and so on. The recordings of the divometers for each submarine are entered in the book of Naval Statistics, some of these figures running into millions of fathoms.

'I have had the figures copied on these cards (*exhibit the fifty cards*), and have also committed them to memory. I shall now distribute some of the cards among you, and you may then test my memory with regard to these figures. If anyone happens to have a book of Naval Statistics with them they are quite at liberty to make use of it instead of one of the cards. (*Distribute a few of the cards among the audience.*)

'Now will you please call out the class and number of the submarine which you will find in the corner of your cards, and I will then endeavour to give the correct readings of the number of fathoms recorded by the divometer for that particular submarine. . . . (*Demonstration continued, ad lib.*)

'And now, having successfully presented an ordinary exhibition of retentive memory, I will make use of some of the cards to give a demonstration of practical magic. I now require six of the cards to be selected by members of my audience. (*Audience select six cards from the pack.*)

' Now in order to ensure that everything is all fair and square I shall be glad to have the assistance of a gentleman to help me, and incidentally to keep a close watch on my movements. . . . Thank you, sir. Will you first of all collect the six cards that have been selected and bring them to me? (*Assistant collects the cards.*) Thank you. Now will you place them in this bag (*produce changing bag*), which you can see is quite ordinary? Now please take one of the cards from the bag, and do not on any account allow me to see which one you take. (*Allow card to be taken from the forcing side of the bag.*)

' There are two handkerchiefs on the table, a red and a blue. Please choose one of them, whichever colour you prefer; I want you to have a perfectly free choice. (*Assistant takes a handkerchief.*) You prefer the blue one? Very well. Now please tie your chosen card, face downwards, upon my arm, using the blue handkerchief. (*Assistant ties the forced card on arm of performer.*) That's right. And now to invoke the aid of magic. (*Take up magic wand and touch arm with it; then untie the blue handkerchief and reveal the number on arm.*) Just a touch with the magic wand and here you see the actual recording of the divometer of C3, the chosen card, imprinted on my arm in the same colour as the chosen handkerchief. Isn't it wonderful? '



# LITTLE MISS MUFFETT

## A VENTRILOQUIAL DIALOGUE

**M**ANY conjurers give a double turn of Conjuring and Ventriloquism, and such are always on the look-out for a good pithy dialogue which will sustain the interest and amusement of the audience to the end.

Some ventriloquial dialogues are written to order—others written merely to sell; but a few are written by the performers themselves, who, of course, know the requirements and do their best to fulfil them.

I wrote 'Little Miss Muffett' several years ago, have used it on many occasions, and have had the pleasure of receiving the warm approval of the little ones.

It consists of an annotated nursery rhyme, which is very easy to memorize, and I am hopeful that others may find it as useful as I have done. Being so familiar to all classes of children, the story is always followed keenly from beginning to end, and will be found more entertaining for the young than a series of unconnected jokes.

*Vent.* Can you recite something to the girls and boys before you go?

*Boy.* Yes, I can—I know I can—because I can!

*Vent.* Well, recite something then.

*Boy.* Do you know that when I recite the girls and boys either laugh or——

*Vent.* Or what?

*Boy.* Or they don't, of course!

*Vent.* Well, get on with the recitation.

*Boy.* Here goes then!

Mary had a little lamb; its fleece was black  
as soot,

And everywhere that Mary went, it's sooty  
foot it put.

*Vent.* I don't think much of that.

- Boy. I know a better one, I do.  
Vent. What is it called ?  
Boy. ' Little Miss Muffett.' Shall I say it ?  
Vent. Yes, please.  
Boy. Shall I say the last verse first ?  
Vent. Say the last verse first ! Whatever for ?  
Boy. Why, because if anyone comes in late they won't miss the beginning.  
Vent. You get on with the recitation, and say it in the proper way.  
Boy. All right ! (*Announces title.*) ' Little Miss Muffett.' Little Miss Muffett. (*Pauses.*) Muffett—Muffet—— I did say Muffett, didn't I ?  
Vent. Yes, you did. Go on.  
Boy. Little Miss Muffett——  
Vent. Well, go on. She did something. Now what did she do ?  
Boy. She went for a walk !  
Vent. No, she did not. She *sat*——  
Boy. Oh, yes, so she did. Little Miss Muffett sat——  
Vent. Now *where* did she sit ?  
Boy. She sat on a chair.  
Vent. No—no—no. She sat on a tuffett——  
Boy. Oh, yes, so she did. Little Miss Muffett sat on a tuffett——  
Vent. Go on. What was she doing there ?  
Boy. She was having a rest.  
Vent. No—no. She was *eating*——  
Boy. Oh, yes, so she was. Eating——  
Vent. Eating what ?  
Boy. Tripe and onions.  
Vent. Nothing of the kind. She was eating some curds and whey.  
Boy. Oh, yes. So she was. Eating some curds and whey——  
Vent. Go on. There came——  
Boy. There came——

*Vent.* Well, who came ?

*Boy.* Her Aunt Eliza.

*Vent.* No—no. There came a big—

*Boy.* Oh, yes, so there did. There came a big——

*Vent.* A big what ?

*Boy.* A big policeman.

*Vent.* There came a big spider——

*Boy.* So he did, the little rascal ! There came a big spider——

*Vent.* Well, what did the spider do ?

*Boy.* He ate a poor little fly.

*Vent.* No, he did not. He sat down.

*Boy.* Oh, yes, so he did. He sat down——

*Vent.* Now come, where did he sit down ?

*Boy.* He sat down on top of Miss Muffett.

*Vent.* Nothing of the kind. He sat down beside her.

*Boy.* Oh, yes, so he did. He sat down beside her——

*Vent.* Well, what did he do then ?

*Boy.* He told her a funny story.

*Vent.* No, he did not. He frightened Miss Muffett. Now see whether you cannot manage to finish it.

*Boy.* He frightened Miss Muffett—he frightened Miss Muffett——

*Vent.* Come, come ! Surely you can remember where he frightened Miss Muffett to ?

*Boy.* Of course I do. He frightened her to Jericho.

*Vent.* No—no. Away. (*Boy endeavours to slide off ventriloquist's knee.*) Where are you going ?

*Boy.* Well, you told me to get away.

*Vent.* No, I did not. I was merely telling you where the spider frightened Miss Muffett to.

*Boy.* Oh, yes, of course you were.

*Vent.* Now see whether you cannot manage to say it through without any mistakes.

*Boy.* That's easy. Little Miss Muffett sat—she didn't sit on a chair, did she ?

*Vent.* No, she sat on a tuffett.

- Boy.* Well, I knew that. I didn't want you to tell me.  
*Vent.* All right. I won't tell you again. Proceed.  
*Boy.* Little Miss Muffett sat on a tuffett, eating—she  
wasn't eating tripe and onions, was she?  
*Vent.* No, she was not.  
*Boy.* Eating, eating—— (*Boy hesitates.*)  
*Vent.* I thought you said that you knew it!  
*Boy.* So I do.  
*Vent.* Well, say it then.  
*Boy.* Sat on a tuffett, eating—eating——  
*Vent.* Well, we cannot wait for you all the evening.  
Eating some curds and whey.  
*Boy.* Yes, you're quite right. So she was. Eating some  
curds and whey. There came—her Aunt Eliza  
and Uncle Joe didn't come, did they?  
*Vent.* No, they did not.  
*Boy.* There came——  
*Vent.* You said just now that you knew it. Now who  
came?  
*Boy.* Do you and the girls and boys know who came?  
*Vent.* Of course we do, but do *you* know it?  
*Boy.* Of course I do.  
*Vent.* Well, say it then.  
*Boy.* But if I know it, and you know it, and the girls  
and boys know it, we don't want to waste any  
more time about it, do we?  
*Vent.* Oh, no, you're not going to get out of it like that.  
(*Emphasizing each word.*) Now—do—you—really  
—know?  
*Boy.* (*In the same style.*) Yes—I—really—know—but—  
I—really—forget.  
*Vent.* I thought as much. Well, there came a big spider——  
*Boy.* That's right. (*Repeats very rapidly.*) There came  
a big spider, who sat down beside her, and  
frightened Miss Muffett away.  
*Vent.* At last!  
(Proceed with further stock dialogue, or song finale.)

## THE AFGHAN NECKLACES

### EFFECT

A PINK and a blue necklace, wrapped in papers of their respective colours, are unwrapped and exhibited. The performer explains that the colours of the beads are very sensitive and liable to be affected by contact with another colour. Therefore in order to preserve the tints each necklace is wrapped in paper of its own particular colour.

In order to prove how contact with another colour affects the necklaces, the *pink* necklace is wrapped in the *blue* paper and the *blue* necklace in the *pink* paper.

They are quickly unwrapped, but it is seen that the colours are already changing, each necklace being partly pink and partly blue.

They are re-wrapped in the pink and blue papers, and placed in a jewel box, first shown to be empty. A touch is now given with the magic wand, and upon opening the packages it is seen that the pink paper contains a complete pink necklace and the blue paper a blue necklace.

### MATERIALS REQUIRED

1. Three pieces of pink and three pieces of blue paper.
2. Two necklaces made of pink beads and two made of blue beads. Two necklaces made of mixed pink and blue beads. (Three of each of the pink and blue necklaces may be purchased at one of the popular 'Nothing Over 6d. Stores'. One of each colour is cut and re-strung with the pink and blue beads intermingled.)
3. A jewel box fitted with a loose flap in the lid, similar to the wooden card box.

## WORKING

The six necklaces are all wrapped in paper before commencement of the presentation. The two pink necklaces are wrapped in pink paper and the two blue in blue paper. One of each colour is placed in the bottom of the jewel box, another of each colour being concealed behind the loose flap in the lid, as shown in Fig. 137.

One of the mixed coloured necklaces is wrapped in pink paper and one in blue paper. These are placed *behind* the open jewel box and in *front* of the black-art well. The exact position of the table at the commencement is indicated in Fig. 138.

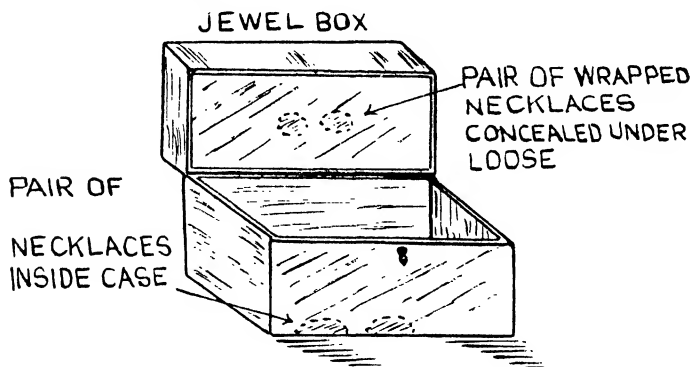


FIG. 137

The two necklaces are first taken from the inside of the jewel box, unwrapped, and exhibited. They are then re-wrapped in papers of a different colour, i.e. the pink necklace in the blue paper and the blue necklace in the pink paper. These are apparently laid upon the table, but are actually dropped in the black art well as the jewel box is taken up to show that it is now empty. The jewel box is replaced upon the table and the papers reopened, disclosing the mixed bead necklaces. They are re-wrapped

in their papers and placed in the jewel box, the lid being closed. This causes the flap to fall into the bottom of the box, together with the concealed pair of necklaces, and incidentally covering the mixed pair of necklaces.

The box is now opened and the packages unwrapped, showing a pink necklace in the pink paper and a blue in the blue paper.

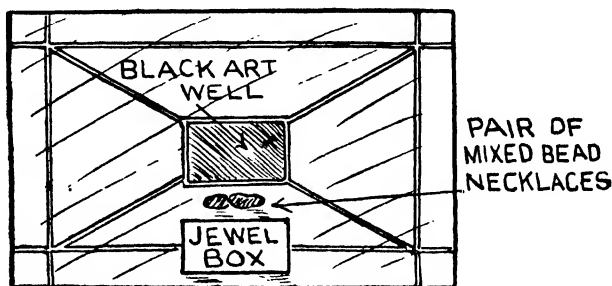


FIG. 138

## PATTER

'Ladies and gentlemen, a young lady had a pair of necklaces sent to her as a present from Afghanistan, by her uncle. One of these was pink and one blue. The young lady's uncle warned her that the colours were very sensitive and must not be placed near other colours. Therefore she must wear the pink necklace when wearing a pink dress and the blue necklace when wearing a blue dress. To preserve the colours they had to be kept wrapped in paper of their own colour when not in use. She kept the necklaces in her jewel box. This is the jewel box, and here are the two necklaces. (*Take packages from box, open and exhibit necklaces.*) I think they look very nice, don't you? (*Place one of the necklaces around neck.*) I feel rather sorry that it is not the fashion for gentlemen to wear necklaces. However, to resume. The young lady had taken the necklaces from her box one day

to show to a friend, as I am now showing them to you. In replacing them, however, she rather carelessly wrapped the pink necklace in the blue paper—like this. (*Wrap the pink necklace in the blue paper.*) And she also wrapped the blue necklace in the pink paper—like this. (*Wrap the blue necklace in the pink paper.*) She took up the jewel box (*drop the two packages into the black-art well and take up box*), and was just going to put the necklaces away when she remembered what she had done. She at once opened the packets, but found that the colours were changing already. (*Take up the two exposed packets, open and exhibit the mixed bead necklaces.*) She was naturally disturbed, and for the time being she wrapped them up again and placed them in the empty jewel box. (*Show interior of jewel box. Re-wrap necklaces, place in box, and close the lid.*)

‘Some time later she took the necklaces from the box, and was delighted to find that the papers had completed their work, the pink paper having changed all the blue beads to pink and the blue paper all the pink beads to blue. (*Open jewel box and take out the packets fallen from the lid. Show the pink necklace in the pink paper and the blue necklace in the blue paper.*) You may be sure that the young lady was very glad to get her necklaces into a definite colour again.’



## THE SEVERED AFGHAN NECKLACE

THE colour-changing effect of 'The Afghan Necklaces' permits of a further development, which, by the way, is by no means an anti-climax. The present sequel may, if desired, be given as a separate item.

### EFFECT

After the two necklaces have been taken from the jewel box in the previous effect and exhibited, one of them is held over an empty tumbler and the string cut with a pair of scissors, the beads being allowed to fall into the tumbler, together with the empty string. The tumbler is now covered with a cloth and a touch given with the magic wand. The cloth is removed and the necklace is taken from the tumbler with the beads threaded on the string as at first.

### MATERIALS REQUIRED

1. A duplicate pink or blue necklace.
2. A mirror tumbler.
3. A pair of scissors.
4. A silk handkerchief, preferably a 'charm silk', on which is printed the signs of the zodiac.

### WORKING

The mirror tumbler is standing on performer's table, with the duplicate necklace at the rear of the mirror, the empty half being towards the audience. The necklace is held in the left hand, over the exposed half of the tumbler, and a cut made with the scissors, as shown in Fig. 139. The beads are allowed to fall, or are 'peeled' from the

string, into the tumbler, the empty piece of string being finally added to the beads. The silk handkerchief is now covered over the tumbler and a pass made with the wand. An all-important movement of the trick follows. The performer partly raises the rear of the handkerchief with his left hand, 'in order to see how things are progressing', and, under cover of the handkerchief, turns the tumbler with his right hand, so that the half of the tumbler containing the threaded necklace is towards the audience. The handkerchief is subsequently removed and the restored necklace withdrawn from the tumbler.

CUTTING THE NECKLACE

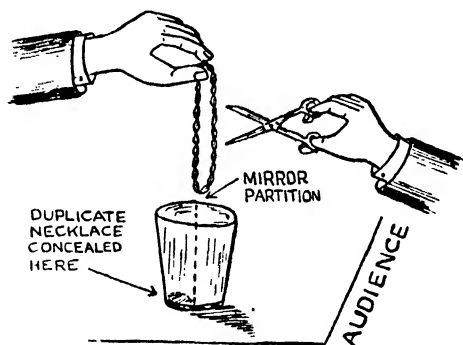


FIG. 139

## PATTER

'And now, ladies, I dare say that at some time or another you or one of your friends have had the misfortune to break the string of a necklace. This of course necessitated a long search for the scattered beads, and a further loss of time in re-threading. The Afghan necklaces are, as you have just seen, susceptible to magical influences, and this influence also operates should the owner unfortunately break the string of the necklace. (*Take one of the*

*necklaces from the jewel box and hold it over the tumbler.)* When that catastrophe occurs the necklace is parted—like this (*cut with the scissors*), and the beads fall. (*Allow beads to fall into the exposed half of the tumbler. Then add the piece of string.*) The string of course goes with the beads. Now to impart the magical influence. (*Hold up "charm silk" printed with the signs of the zodiac.*) Here is the emblem of concentrated magic, which I will place over the glass. Just a touch with the magic wand to consolidate matters. (*Place handkerchief over the tumbler and make a pass with the wand.*) I wonder whether the restoration is complete yet. I will just have a peep. (*Partly raise handkerchief from the rear with the left hand and turn tumbler with the right hand.*) Very nearly ready. Another touch with the magic wand and here is the necklace, well and truly joined together by means of pure magic.' (*Remove handkerchief and produce necklace from tumbler.*)

## AN ALPHABETICAL FINALE

### EFFECT

A NUMBER of playing cards, together with some alphabetical cards and a few pieces of coloured ribbon, are placed into an empty opera hat.

After a touch with the magic wand seven boxes, with ribbon handles, made from the playing cards and pieces of ribbon are taken from the hat. These are stood in two rows upon a tray.

In response to a supposed query as to what has become of the alphabet cards, the performer turns the tray and shows the backs of the boxes, on which are set forth the letters 'G O O D B Y E'.

He then closes the empty opera hat and makes his exit.

### MATERIALS REQUIRED

1. An opera hat, with a loose piece of black silk, just large enough to cover the centre opening when the hat is closed.

2. A narrow tray about fifteen inches long.

3. A few playing cards, with assorted backs in several colours, and some short pieces of coloured ribbon to match.

4. Seven alphabet cards. These are painted with black paint on white paper, and then stuck on the faces of playing cards with assorted backs similar to the above. The necessary letters are shown in Fig. 140. (Note that they must be drawn to suit a horizontally shaped card.)

5. A set of seven collapsible boxes, made up from playing cards with assorted coloured backs, and fitted with ribbon handles.

On one side of each box is pasted a duplicate letter of those shown in Fig. 140.

## EFFECTIVE CONJURING

These card boxes may be purchased, ready made, from a conjuring depot, and the letters added. They are, however, very easily made, and afford an opportunity for usefully employing some of the odds and ends of various



FIG. 140

packs of cards which all conjurers accumulate sooner or later.

A glance at Fig. 141 will show the method of making the boxes. The cards are arranged so that the faces form

CONSTRUCTION OF FANCY CARD BOX

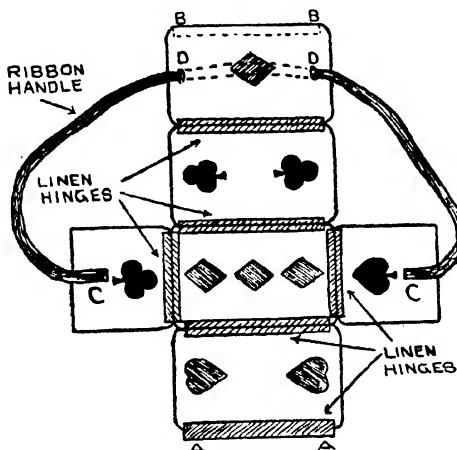


FIG. 141

the inside of the box. The coloured backs thereby come on the outside of the boxes, and provide a pleasing spectacular display when they are produced.

The cards are hinged by means of a strip of gummed adhesive tape, as sold by stationers for repairing music, etc. These hinges are indicated in Fig. 141 by the shaded strips between the cards.

The sides lettered C C are cut to the exact width of a playing card and hinged as shown. The ribbon handle is stuck to each of the sides, being first passed through the holes cut in the top card at D D.

The box is completed by folding together and fixing the free half of the hinge lettered A A to the face of the top card at B B. The completed box is flattened by pressing the sides inwards and folding the body of the box twice to the area of a single card. It must be so folded that the handle is on one of the exposed sides and the letter of the box on the other.

CLOSED OPERA HAT



FIG. 142

A pull at the ribbon is all that is necessary to cause the box to open out to its fullest extent, in which position it remains.

#### WORKING

The opera hat is loaded with the seven collapsible boxes by placing a three and a four side by side in the bottom of the hat and covering them over with the loose piece of black silk. The hat may then be pressed flat, as shown in Fig. 142, and betray no indication of the load.

The performer takes up the hat, which is casually shown, sprung open and placed brim upwards upon the table.

The backs of the assorted playing cards and the alphabet cards are exhibited and, with the few pieces of ribbon, thrown into the hat.

A touch is given with the magic wand, and the boxes are forthwith produced and placed upon the tray. The letters on the sides of the boxes are not revealed to the audience at first, the boxes being withdrawn from the hat with the decorated coloured sides outwards. They are placed upon the tray with the letters towards the performer, as shown in Fig. 143. Of course it is important to note that the boxes are loaded into the hat, so that they may be produced in the order shown, starting with E, then Y, and so on.

The performer now pretends to hear a remark as to what has become of the letter cards, and thereupon turns the tray and discloses the word 'GOOD BYE'. Finally he closes the opera hat to casually signify its emptiness, places it under his arm, or, if preferred, leaves it upon the table, and retires.

#### PATTER

'Ladies and gentlemen, I think that it is about time that I put on my hat and took my departure. (*Take up the folded opera hat from the table, and hold up edge to audience.*) By the way, you can see that I have not used it as a means for taking away any of your personal effects. (*Spring the hat open and place upon the table brim upwards.*) Here is a little final effect which may perhaps interest you, and which is really the last word in conjuring. (*Exhibit the assorted playing cards.*) These cards are very pretty from a collector's point of view, but useless from a player's point of view. I have, however, discovered a use for them. (*Throw the assorted playing cards, one at a time, into the hat and exhibit the alphabet cards.*) A letter stuck on one side is very useful for teaching the children their alphabet. You will, I feel sure, appreciate the fact that the pretty backing makes the lesson more interesting. (*Throw the alphabet cards into the hat and exhibit the pieces of coloured ribbon.*) The magic wand, however, will show that it can

do something more with these cards, assisted by these pieces of coloured ribbon. (*Throw the pieces of ribbon into the hat. Stir with the magic wand, dislodging the piece of black silk, covering the folded boxes.*)

'One! two! three! That should be sufficient. (*Produce the boxes, coloured sides outwards.*) What a wonderful

## FANCY BOXES PRODUCED FROM HAT

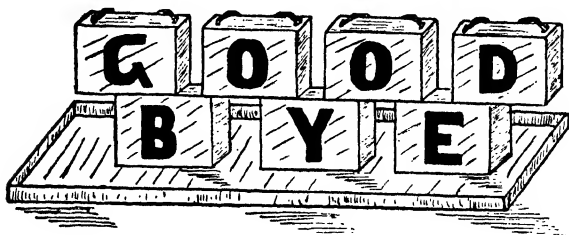


FIG. 143

transformation. (*To a supposed remark from the audience :*) What did you say? What has become of the letters? Of course you would like to see them. (*Turn tray.*) Here they are, and you will understand now what I meant when I said that it was the last word in conjuring—or in anything else for that matter. (*Close opera hat, bow to audience, point to boxes, and say :*)

'GOOD BYE'



## APPENDIX

### MAGICAL APPARATUS

**M**ANY of the properties referred to in the foregoing pages may be made at home, but for the benefit of those who prefer to purchase, a list of apparatus mentioned in the book is given, together with approximate prices.

Black Art Table, from 30s.

Bonus Genius, 1s. 6d.

Burning Handkerchief Globe, from 4s. 6d.

Bretma Die Box, 35s.

Candle to Bouquet, 38s 6d.

Card Banner for Name, 3s. 6d.

Card-changing Box (Wood, with loose flap), 1s. 6d.

    "    "    (Roterberg's), 9s. 6d.

Card to Match-box, 6d.

Card Star, 35s.

Charm Silks, 2s. 6d.

Chinese Rings, from 2s. 6d. per set.

Colour-changing Handkerchief, 3s.

Conjurer's Pistol Tube, 3s. 6d.

De Kolta Flowers, 6s 6d. per 100.

Doll's House, 8s. 6d.

Drawer Box, from 1s.

Dyeing Handkerchief Tube, 4s. 6d.

Elusive Stop, The, 30s.

Excelsior Clip, 1d.

Fancy Card Boxes, 3s. 6d. per dozen.

Feather Bouquet, from 4s. 6d.

Floral Wonder, from 3s.

Flower Cones, 4d. each.

Forcing Bag, from 3s. 6d.

Gloves to Bouquet, 5s.

Handkerchief Cylinder, 1s.

Mirror Tumbler, 4s.

Magic Wand, from 1s.

Mock Bandage with spring, 6d.

Plant from Japanese Trays, 67s. 6d.

Rose in Button-hole, 5d.

Rubber Cover for Tumbler, 1s.  
 Servante, from 2s.  
 Shell Die and Cover, from 9d.  
 Single Die Box, 5s. 9d.  
 Silk Flags, 4s. to 63s. each.  
 Silk Handkerchiefs, from 6d. each.  
 Sliding Die Box, from 18s. 6d.  
 Spiked Flower Sprays, 10s. 6d per dozen.  
 Stodare Egg, 1s. 9d.  
 Sympathetic Cubes, 21s.  
 Tambourine Rings, from 4s. 6d.

### MAGICAL DEALERS

The following firms specialize in conjuring apparatus :

E. Bagshawe & Co., 19a Sutherland Place, Bayswater, S.W. 2.  
 L. Davenport & Co., 15 New Oxford Street, W.C. 1.  
 A. W. Gamage, Ltd., Holborn, E.C. 1.  
 W. Goldston, Ltd., 14 Green Street, Leicester Square, W.C. 2.  
 Hamley's Ltd., 86 & 87 High Holborn, W.C. 1.  
 W. Hutchinson, 45 Montague Road, Ashton-under-Lyne.  
 H. Leat, 26 Burmester Road, Tooting, S.W. 17.  
 The London Magical Co., 149a, Junction Road, N. 19.  
 E. Stanyon, 76 Solent Road, West Hampstead, N.W. 6.  
 H. Wiles, Ltd., 124 Market Street, Manchester.  
 C. O. Williams, 107 Stacey Road, Cardiff.

### MAGICAL SOCIETIES

Those who desire to enter into the deeper side of magical entertaining will find that they will derive great assistance by joining a magical society.

The following are the magical societies in this country :  
 The Magic Circle, Anderton's Hotel, Fleet Street, E.C. 4.  
 The Magicians' Club, 14 Green Street, W.C. 2.  
 British Magical Society, 18 Waterloo Street, Birmingham.  
 Mahatma Circle of Magicians, 15 Dorset Street, The Brook, Liverpool.  
 Order of the Maji, 15 West Grove, C. on M., Manchester.  
 Bristol Society of Magic, 30 Caledonia Place, Clifton, Bristol.  
 Leeds Magical Society, 19 Keplar Grove, Roundhay Road, Leeds.

Sheffield Circle of Magicians, 141 Clarence Street, Sheffield.  
West of England Magical Society, 45 Roseberry Avenue,  
Plymouth.

Associated Wizards of the South, 126 Mayfield Road,  
Southampton.

The Society of Yorkshire Magicians, 3 William Street,  
Laisterdyke, Bradford.

### MAGICAL JOURNALS

*The Magic Wand.* 3s. 6d. quarterly. 24 Buckingham  
Street, Strand, W.C. 2.

*The Magician.* 6d. monthly. Holborn, W.C. 1.

*The Magic Circular.* Issued monthly to members of the  
Magic Circle only.

*The Sphinx.* 1s. 2d. monthly. Published in Kansas City,  
U.S.A., and obtainable in this country at most magical  
dealers'.

*The Linking Ring.* 1s. 2d. monthly. Published in Kenton,  
U.S.A., and obtainable as above.

METHUEN'S  
GENERAL LITERATURE



## A SELECTION OF MESSRS. METHUEN'S PUBLICATIONS

This Catalogue contains only a selection of the more important books published by Messrs. Methuen. A complete catalogue of their publications may be obtained on application.

### ANSTEY (F.)

THE YOUNG RECITER AND MODEL  
MUSIC-HALL *5s. net.*

### ARMSTRONG (Anthony) ('A. A.' of Punch)

WARRIORS AT EASE  
WARRIORS STILL AT EASE  
SELECTED WARRIORS  
PERCIVAL AND I  
PERCIVAL AT PLAY  
APPLE AND PERCIVAL  
ME AND FRANCES  
HOW TO DO IT  
BRITISHER ON BROADWAY  
*Each 3s. 6d. net.*  
LIVESTOCK IN BARRACKS  
Illustrated by E. H. SHEPARD. *6s. net.*  
YESTERDAILIES. Illustrated. *5s. net.*  
EASY WARRIORS  
Illustrated by G. L. STAMPA. *5s. net.*

### BAGENAL (Hope) and WOOD (Alex.)

PLANNING FOR GOOD ACOUSTICS  
Illustrated. *£1 2s. 6d. net.*

### BAIKIE (James)

EGYPTIAN ANTIQUITIES IN THE NILE  
VALLEY. Illustrated. *£1 1s. net.*

### BAIN (F. W.)

A DIGIT OF THE MOON  
THE DESCENT OF THE SUN  
A HEIFER OF THE DAWN  
IN THE GREAT GOD'S HAIR  
A DRAUGHT OF THE BLUE  
AN ESSENCE OF THE DUSK  
AN INCARNATION OF THE SNOW  
A MINE OF FAULTS

THE ASHES OF A GOD  
BUBBLES OF THE FOAM  
A SYRUP OF THE BEES  
THE LIVERY OF EVE  
THE SUBSTANCE OF A DREAM  
*Each 3s. 6d. net.*  
AN ECHO OF THE SPHERES  
*10s. 6d. net.*  
**BALFOUR (Sir Graham)**  
THE LIFE OF ROBERT LOUIS  
STEVENSON *10s. 6d. net.*  
Also, *3s. 6d. net.*

### BARKER (Ernest)

NATIONAL CHARACTER *10s. 6d. net.*  
GREEK POLITICAL THEORY *14s.*  
CHURCH, STATE AND STUDY  
*10s. 6d. net.*

### BELLOC (Hilaire)

PARIS *8s. 6d. net.*  
THE PYRENEES *8s. 6d. net.*  
MARIE ANTOINETTE *18s. net.*  
A HISTORY OF ENGLAND  
In 7 Vols. Vols. I, II, III and IV  
*Each 15s. net.*

ON NOTHING  
HILLS AND THE SEA  
ON SOMETHING  
THIS AND THAT AND THE OTHER  
ON  
FIRST AND LAST  
ON EVERYTHING  
ON ANYTHING  
EMMANUEL BURDEN  
A PICKED COMPANY  
*Each 3s. 6d. net.*

**BIRMINGHAM (George A.)**

A WAYFARER IN HUNGARY

Illustrated. 8s. 6d. net.

SPILLIKINS: ESSAYS 3s. 6d. net.

SHIPS AND SEALING-WAX: ESSAYS

3s. 6d. net.

**BUDGE (Sir E. A. Wallis)**A HISTORY OF ETHIOPIA: NUBIA  
AND ABYSSINIA

Illustrated. 2 vols. £3 13s. 6d. net.

**CHARLTON (Moyra)**

PATCH: THE STORY OF A MONGREL

Illustrated by G. D. ARMOUR.

1 net.

THE MIDNIGHT STEEPLECHASE

Illustrated by GILBERT HOLIDAY.

5s. net.

**CHESTERTON (G. K.)**

ALL IS GRIST 6s. net.

THE BALLAD OF THE WHITE HORSE

3s. 6d. net.

Also illustrated by ROBERT

AUSTIN. 12s. 6d. net.

CHARLES DICKENS

COME TO THINK OF IT . . .

GENERALLY SPEAKING

ALL THINGS CONSIDERED

TREMENDOUS TRIFLES

FANCIES VERSUS FADS

ALARMS AND DISCURSIONS

A MISCELLANY OF MEN

THE USES OF DIVERSITY

THE OUTLINE OF SANITY

THE FLYING INN Each 3s. 6d. net.

WINE, WATER AND SONG 1s. 6d. net.

**CLUTTON-BROCK (A.)**

WHAT IS THE KINGDOM OF HEAVEN?

ESSAYS ON ART

SHAKESPEARE'S HAMLET

Each 5s. net.

MORE ESSAYS ON BOOKS

ESSAYS ON RELIGION

MORE ESSAYS ON RELIGION

Each 6s. net.

SHELLEY, THE MAN AND THE POET

Illustrated. 7s. 6d. net.

ESSAYS ON BOOKS

ESSAYS ON LITERATURE AND LIFE

ESSAYS ON LIFE Each 3s. 6d. net.

**CRAWLEY (Ernest)**

THE MYSTIC ROSE. Revised and

Enlarged by THEODORE BESTER-

MAN. 2 vols. £1 10s. net.

STUDIES OF SAVAGES AND SEX

Edited by THEODORE BESTERMAN

10s. 6d. net.

DRESS, DRINKS AND DRUMS

Edited by THEODORE BESTER-

MAN. 12s. 6d. net.

**CURLE (J. H.)**

THE SHADOW-SHOW

6s. net.

Also, 3s. 6d. net.

THIS WORLD OF OURS 7s. 6d. net.

TO-DAY AND TO-MORROW 6s. net.

THIS WORLD FIRST 6s. net.

**DUGDALE (E. T. S.)**

GERMAN DIPLOMATIC DOCUMENTS,

1871-1914

In 4 vols. Vol. I, 1871-90.

Vol. II, 1891-8. Vol. III, 1898-

1910. Vol. IV, 1911-1914.

Each £1 1s. net.

**EDWARDES (Tickner)**

THE LORE OF THE HONEY-BEE

Illustrated. 7s. 6d. and 3s. 6d. net.

BEEKEEPING FOR ALL

Illustrated. 3s. 6d. net.

THE BEE-MASTER OF WARRILOW

Illustrated. 7s. 6d. net.

BEE-KEEPING DO'S AND DON'TS

2s. 6d. net.

LIFT-LUCK ON SOUTHERN ROADS

5s. net.

**EINSTEIN (Albert)**

RELATIVITY: THE SPECIAL AND

GENERAL THEORY

5s. net.

SIDELIGHTS ON RELATIVITY

2s. 6d. net.

THE MEANING OF RELATIVITY

5s.

THE BROWNIAN MOVEMENT

5s. net.

**EISLER (Robert)**

THE MESSIAH JESUS AND JOHN THE

BAPTIST.

Illustrated. £2 2s. net.

**FIELD (G. C.)**

MORAL THEORY 6s. net.

PLATO AND HIS CONTEMPORARIES

12s. 6d. net.

PREJUDICE AND IMPARTIALITY

2s. 6d. net.

**FINER (H.)**

THE THEORY AND PRACTICE OF

MODERN GOVERNMENT. 2 vols.

£2 2s. net.

**FYLEMAN (Rose)**

FAIRIES AND CHIMNEYS

THE FAIRY GREEN

THE FAIRY FLUTE Each 2s. net.

THE RAINBOW CAT

EIGHT LITTLE PLAYS FOR CHILDREN

FORTY GOOD-NIGHT TALES

FORTY GOOD-MORNING TALES

SEVEN LITTLE PLAYS FOR CHILDREN

**FYLEMAN (Rose)**—*continued***TWENTY TEA-TIME TALES***Each 3s. 6d. net.***THE EASTER HARE**

Illustrated by DECIE MERWIN.

*3s. 6d. net.***FIFTY-ONE NEW NURSERY RHYMES**

Illustrated by DOROTHY BURROUGHS.

*6s. net.***THE STRANGE ADVENTURES OF CAPTAIN MARWHIOPPLE**

Illustrated by GERTRUDE LINDSAY.

*3s. 6d. net.***THE ROSE FYLEMAN FAIRY BOOK**

Illustrated by HILDA MILLER.

*10s. 6d. net.***GIBBON (Edward)****THE DECLINE AND FALL OF THE ROMAN EMPIRE**With Notes, Appendixes and Maps, by J. B. BURY. Illustrated. 7 vols. 15s. *net* each volume. Also, unillustrated, 7s. 6d. *net* each volume.**GLOVER (T. R.)****VIRGIL****THE CONFLICT OF RELIGIONS IN THE EARLY ROMAN EMPIRE****POETS AND PURITANS***Each 10s. 6d. net.***FROM PERICLES TO PHILIP****GRAHAM (Harry)** *12s. 6d. net.***THE WORLD WE LAUGH IN**Illustrated by 'FISH.' *5s. net.***STRAINED RELATIONS**Illustrated by H. STUART MENZIES and HENDY *6s. net.***THE WORLD'S WORKERS**Illustrated by 'FOUGASSE'. *5s. net.***ADAM'S APPLES**Illustrated by JOHN REYNOLDS. *5s. net.***GRAHAME (Kenneth)****THE WIND IN THE WILLOWS***7s. 6d. net.*

Also illustrated by ERNEST H.

SHEPARD *Cloth, 7s. 6d. net.**Green Leather, 12s. 6d. net.*

Pocket Edition, unillustrated.

*Cloth, 3s. 6d. net.**Green Morocco, 7s. 6d. net.***THE KENNETH GRAHAME BOOK**

('Dream Days', 'The Golden Age' and 'The Wind in the Willows' in one volume).

*7s. 6d. net.**See also Milne (A. A.)***HADFIELD (J. A.)****PSYCHOLOGY AND MORALS. 6s. net.****HALL (H. R.)****THE ANCIENT HISTORY OF THE NEAR EAST.***£1 1s. net.***THE CIVILIZATION OF GREECE IN THE BRONZE AGE***£1 10s. net.***HEATON (Rose Henniker)****THE PERFECT HOSTESS**

Decorated by A. E. TAYLOR.

*7s. 6d. net. Gift Edition, £1 1s. net.***THE PERFECT SCHOOLGIRL***3s. 6d. net.***HERBERT (A. P.)****HELEN** *2s. 6d. net.***DERBY DAY** *2s. 6d. net.***TANTIVY TOWERS** *2s. 6d. net.***HONEYBUBBLE & CO.** *3s. 6d. net.***MISLEADING CASES IN THE COMMON****LAW.** With an Introduction by**LORD HEWART.** *5s. net.***MORE MISLEADING CASES** *5s. net.***WISDOM FOR THE WISE**

Illustrated by GEORGE MORROW.

*5s. net.***THE WHEREFORE AND THE WHY**

Illustrated by GEORGE MORROW.

*3s. 6d. net.***THE ROMBER GIPSY** *3s. 6d. net.***THE SECRET BATTLE** *3s. 6d. net.***THE HOUSE BY THE RIVER***3s. 6d. net.***'NO BOATS ON THE RIVER'**Illustrated. *5s. net.***HOLDSWORTH (Sir W. S.)****A HISTORY OF ENGLISH LAW**Nine Volumes. *£1 5s. net each.*

Index Volume by EDWARD POTTON.

*£1 1s. net.***HUDSON (W. H.)****A SHEPHERD'S LIFE**Illustrated. *10s. 6d. net.*Also unillustrated. *3s. 6d. net.***HUTTON (Edward)****CITIES OF SICILY**Illustrated. *10s. 6d. net.***MILAN AND LOMBARDY****THE CITIES OF ROMAGNA AND THE****MARCHES****SIENA AND SOUTHERN TUSCANY****NAPLES AND SOUTHERN ITALY**Illustrated. *Each 8s. 6d. net.***AWAYFARER IN UNKNOWN TUSCANY****THE CITIES OF SPAIN****THE CITIES OF UMBRIA****COUNTRY WALKS ABOUT FLORENCE****ROME****FLORENCE AND NORTHERN TUSCANY****VENICE AND VENETIA**Illustrated. *Each 7s. 6d. net.*

**HYAMSON (Albert M.)**

PALESTINE OLD AND NEW

Illustrated, 7s. 6d. net.

A HISTORY OF THE JEWS IN  
ENGLAND

Illustrated, 10s. 6d. net.

**INGE (W. R.), D.D., Dean of St.  
Paul's**

CHRISTIAN MYSTICISM, 7s. 6d. net.

**JOHNS (Rowland)**

DOGS YOU'D LIKE TO MEET

LET DOGS DELIGHT

ALL SORTS OF DOGS

Each, Illustrated, 3s. 6d. net.

So YOU LIKE DOGS!

Each, Illustrated, 6s. net.

**'OUR FRIEND THE DOG' SERIES**Edited by ROWLAND JOHNS. Nine  
Volumes :—

THE CAIRN

THE COCKER SPANIEL

THE FOX-TERRIER

THE PEKINGESE

THE AIREDALE

THE ALSATIAN

THE SCOTTISH TERRIER

THE CHOW-CHOW

THE IRISH SETTER

Each, 2s. 6d. net.

**KIPLING (Rudyard)**

BARRACK-ROOM BALLADS

THE SEVEN SEAS

THE FIVE NATIONS

DEPARTMENTAL DITTIES

THE YEARS BETWEEN

Four Editions of these famous  
volumes of poems are now pub-  
lished, viz. :—

Buckram, 7s. 6d. net.

Cloth, 6s. net. Leather, 7s. 6d. net.

Service Edition. Two volumes  
each book, 3s. net each vol.

A KIPLING ANTHOLOGY—VERSE

Leather 7s. 6d. net.

Cloth 6s. net and 3s. 6d. net.

TWENTY POEMS FROM RUDYARD

KIPLING 1s. net.

A CHOICE OF SONGS 2s. net.

SELECTED POEMS 1s. net.

**LAMB (Charles and Mary)**

THE COMPLETE WORKS

Edited by E. V. LUCAS. Six  
volumes. 6s. net each.

SELECTED LETTERS

Edited by G. T. CLAPTON.

3s. 6d. net.

THE CHARLES LAMB DAY-BOOK

Compiled by E. V. LUCAS. 6s. net.

**LANKESTER (Sir Ray)**

SCIENCE FROM AN EASY CHAIR

First Series

SCIENCE FROM AN EASY CHAIR

Second Series

DIVERSIONS OF A NATURALIST

GREAT AND SMALL THINGS

Each, Illustrated, 7s. 6d. net.

SECRETS OF EARTH AND SEA

Illustrated. 8s. 6d. net.

**LINDRUM (Walter)**

BILLIARDS. Illustrated. 2s. 6d. net.

**LODGE (Sir**

MAN AND THE

7s. 6d. net and 3s. 6d. net.

THE SURVIVAL OF MAN 7s. 6d. net.

RAYMOND 10s. 6d. net.

RAYMOND REVISED 6s. net.

MODERN PROBLEMS 3s. 6d. net.

REASON AND BELIEF 3s. 6d. net.

THE SUBSTANCE OF FAITH 2s. net.

RELATIVITY 1s. net.

CONVICTION OF SURVIVAL 2s. net.

**LUCAS (E. V.)**READING, WRITING AND REMEM-  
BERING 18s. net.

THE LIFE OF CHARLES LAMB

2 Vols. £1 1s. net.

THE COLVINS AND THEIR FRIENDS

£1 1s. net.

VERMEER THE MAGICAL 5s. net.

A WANDERER IN ROME

A WANDERER IN HOLLAND

A WANDERER IN LONDON

LONDON REVISITED (Revised)

A WANDERER IN PARIS

A WANDERER IN FLORENCE

A WANDERER IN VENICE

Each 10s. 6d. net.

A WANDERER AMONG PICTURES

8s. 6d. net.

E. V. LUCAS'S LONDON £1 net.

THE OPEN ROAD 6s. net.

Also, illustrated by CLAUDE A.  
SHEPPERSON, A.R.W.S.

10s. 6d. net.

Also, India Paper.

Leather, 7s. 6d. net.

THE JOY OF LIFE 6s. net.

Leather Edition, 7s. 6d. net.

Also, India Paper.

Leather, 7s. 6d. net.

THE GENTLEST ART

THE SECOND POST

FIRESIDE AND SUNSHINE

CHARACTER AND COMEDY



**LUCAS (E. V.)—continued**

GOOD COMPANY  
 ONE DAY AND ANOTHER  
 OLD LAMPS FOR NEW  
 LOITERER'S HARVEST  
 LUCK OF THE YEAR  
 EVENTS AND EMBROIDERIES  
 A FRONDED ISLE  
 A ROVER I WOULD BE  
 GIVING AND RECEIVING  
 HER INFINITE VARIETY  
 ENCOUNTERS AND DIVERSIONS  
 TURNING THINGS OVER  
 TRAVELLER'S LUCK  
 AT THE SIGN OF THE DOVE

*Each 3s. 6d. net.*

THE PHANTOM JOURNAL  
 ZIGZAGS IN FRANCE  
 VISIBILITY GOOD  
 LEMON VERBENA *Each 6s. net.*  
 FRENCH LEAVES. Illustrated.  
 THE BARBER'S CLOCK  
 ROVING EAST AND ROVING WEST

*Each 5s. net.*

'THE MORE I SEE OF MEN . . .'  
 OUT OF A CLEAR SKY  
 IF DOGS COULD WRITE  
 ' . . . AND SUCH SMALL DEER '  
*Each 3s. 6d. net.*

NO-NOSE AT THE SHOW  
 Illustrated by PERSIS KIRMSE.

OF

Illustrated by PERSIS KIRMSE.  
*Each 2s. 6d. net.*

THE PEKINESE NATIONAL ANTHEM  
 Illustrated by PERSIS KIRMSE.

*1s. net.*

*See also Lamb (Charles).*

**LYND (Robert)**

THE COCKLESHELL  
 RAIN, RAIN, GO TO SPAIN  
*Each 5s. net.*

IT'S A FINE WORLD  
 THE GREEN MAN  
 THE PLEASURES OF IGNORANCE  
 THE GOLDFISH  
 THE LITTLE ANGEL  
 THE BLUE LION  
 THE PEAL OF BELLS  
 THE ORANGE TREE  
 THE MONEY-BOX *Each 3s. 6d. net.*

**MCDUGALL (William)**

AN INTRODUCTION TO SOCIAL  
 PSYCHOLOGY *10s. 6d. net.*  
 NATIONAL WELFARE AND NATIONAL  
 DECAY *6s. net.*  
 AN OUTLINE OF PSYCHOLOGY  
*10s. 6d. net.*

AN OUTLINE OF ABNORMAL PSYCHO-  
 LOGY *15s. net.*

BODY AND MIND *12s. 6d. net.*

CHARACTER AND THE CONDUCT OF  
 LIFE *10s. 6d. net.*

MODERN MATERIALISM AND EMER-  
 GENT EVOLUTION *7s. 6d. net.*

ETHICS AND SOME MODERN WORLD  
 PROBLEMS *7s. 6d. net.*

THE ENERGIES OF MEN  
 Fundamentals of Dynamic Psy-  
 chology. *8s. 6d. net.*

**MALLET (Sir C. E.)**

A HISTORY OF THE UNIVERSITY OF  
 OXFORD. 3 Vols. *Each £1 1s. net.*

**MAETERLINCK (Maurice)**

THE BLUE BIRD *6s. net.*

Also, illustrated by F. CAYLEY  
 ROBINSON. *10s. 6d. net.*

OUR ETERNITY *6s. net.*

THE UNKNOWN GUEST *6s. net.*

POEMS *5s. net.*

THE WRACK OF THE STORM *6s. net.*

THE BURGOMASTER OF STILEMONDE

*5s. net.*

THE BETROTHAL *6s. net.*

MOUNTAIN PATHS *6s. net.*

THE GREAT SECRET *7s. 6d. net.*

THE CLOUD THAT LIFTED AND THE  
 POWER OF THE DEAD *7s. 6d. net.*

MARY MAGDALENE *2s. net.*

**MARLOWE (Christopher)**

THE WORKS. In 6 volumes.  
 General Editor, R. H. CASE.

TAMBURLAINE, I AND II *10s. 6d. net.*

THE JEW OF MALTA AND THE

MASSACRE AT PARIS *10s. 6d. net.*

POEMS *10s. 6d. net.*

DOCTOR FAUSTUS *8s. 6d. net.*

EDWARD II *10s. 6d. net.*

**MASEFIELD (John)**

ON THE SPANISH MAIN *8s. 6d. net.*

A SAILOR'S GARLAND *3s. 6d. net.*

SEA LIFE IN NELSON'S TIME

*7s. 6d. net.*

**METHUEN (Sir A.)**

AN ANTHOLOGY OF MODERN VERSE  
 SHAKESPEARE TO HARDY: An  
 Anthology of English Lyrics

*Each, Cloth, 6s. net.*

*Leather, 7s. 6d. net.*

**MILNE (A. A.)**

TOAD OF TOAD HALL

A Play founded on Kenneth  
 Grahame's 'The Wind in the  
 Willows.' *5s. net.*

**MILNE (A. A.)—continued**

THOSE WERE THE DAYS : Collected  
Stories 7s. 6d. net.

BY WAY OF INTRODUCTION

NOT THAT IT MATTERS

IF I MAY

THE SUNNY SIDE

THE RED HOUSE MYSTERY

ONCE A WEEK

THE HOLIDAY ROUND

THE DAY'S PLAY

MR. PIM PASSES BY *Each* 3s. 6d. net.

WHEN WE WERE VERY YOUNG

WINNIE-THE-POOH

NOW WE ARE SIX

THE HOUSE AT POOH CORNER

*Each* illustrated by E. H. SHEPARD.

7s. 6d. net. *Leather*, 10s. 6d. net.

THE CHRISTOPHER ROBIN VERSES

('When We were Very Young'  
and 'Now We are Six' in one  
volume). Illustrated in colour  
and line by E. H. SHEPARD.

8s. 6d. net.

THE CHRISTOPHER ROBIN STORY  
BOOK

Illustrated by E. H. SHEPARD.

5s. net.

THE CHRISTOPHER ROBIN BIRTH-  
DAY BOOK

Illustrated by E. H. SHEPARD.

3s. 6d. net.

**MILNE (A. A.) and FRASER-SIM-  
SON (H.)**

FOURTEEN SONGS FROM 'WHEN WE  
WERE VERY YOUNG' 7s. 6d. net.

TEDDY BEAR AND OTHER SONGS  
FROM 'WHEN WE WERE VERY  
YOUNG' 7s. 6d. net.

THE KING'S BREAKFAST 3s. 6d. net.

SONGS FROM 'NOW WE ARE SIX'

7s. 6d. net.

MORE 'VERY YOUNG' SONGS

7s. 6d. net.

THE HUMS OF POOH 7s. 6d. net.

In each case the words are by  
A. A. MILNE, the music by H.  
FRASER-SIMSON, and the decora-  
tions by E. H. SHEPARD.

3s. 6d. net.

Also, with Scissor Cuts by L.  
HUMMEL. 6s. net.

THE SPELL OF LONDON

THE NIGHTS OF LONDON

BLUE DAYS AT SEA

*Each* 3s. 6d. net.

IN SEARCH OF ENGLAND

THE CALL OF ENGLAND

IN SEARCH OF SCOTLAND

IN SEARCH OF IRELAND

IN SEARCH OF WALES

*Each*, illustrated, 7s. 6d. net.

**OMAN (Sir Charles)**

A HISTORY OF THE ART OF WAR IN

THE MIDDLE AGES, A.D. 378-1485

2 vols. Illustrated. £1 16s. net.

STUDIES IN THE NAPOLEONIC WARS

8s. 6d. net.

**PERRY (W. J.)**

THE ORIGIN OF MAGIC AND  
RELIGION

THE GROWTH OF CIVILIZATION

*Each* 6s. net.

THE CHILDREN OF THE SUN

£1 1s. net.

**PETRIE (Sir Flinders)**

A HISTORY OF EGYPT

In 6 Volumes.

Vol. I. FROM THE 1ST TO THE

XVTH DYNASTY 12s. net.

Vol. II. THE XVIIITH AND XVIIIITH

DYNASTIES 9s. net.

Vol. III. XIXTH TO XXXTH

DYNASTIES 12s. net.

Vol. IV. EGYPT UNDER THE

PTOLEMAIC DYNASTY

By EDWYN BEVAN. 15s. net.

Vol. V. EGYPT UNDER ROMAN RULE

By J. G. MILNE. 12s. net.

Vol. VI. EGYPT IN THE MIDDLE  
AGES

By STANLEY LANE POOLE.

10s. net.

**PONSONBY OF SHULBREDE**

(Lord)

ENGLISH DIARIES £1 1s. net.

MORE ENGLISH DIARIES

12s. 6d. net.

SCOTTISH AND IRISH DIARIES

10s. 6d. net.

**SELLAR (W. C.) and YEATMAN  
(R. J.)**

1066 AND ALL THAT

AND NOW ALL THIS

Illustrated by JOHN REYNOLDS.  
5s. net.

**STEVENSON (R. L.)**

THE LETTERS Edited by Sir SIDNEY  
COLVIN. 4 Vols. *Each* 6s. net.

**SURTEES (R. S.)**

- HANDLEY CROSS  
 MR. SPONGE'S SPORTING TOUR  
 ASK MAMMA  
 MR. FACEY ROMFORD'S HOUNDS  
 PLAIN OR RINGLETS?  
 HILLINGDON HALL  
*Each, illustrated, 7s. 6d. net.*  
 JORROCK'S JAUNTS AND JOLLITIES  
 HAWBUCK GRANGE  
*Each, illustrated, 6s. net.*

**TAYLOR (A. E.)**

- PLATO: THE MAN AND HIS WORK  
*£1 1s. net.*  
 PLATO: TIMEUS AND CRITIAS  
*6s. net.*  
 ELEMENTS OF METAPHYSICS  
*12s. 6d. net.*

**TILDEN (William T.)**

- THE ART OF LAWN TENNIS  
*Revised Edition.*  
 SINGLES AND DOUBLES  
*Each, illustrated, 6s. net.*  
 THE COMMON SENSE OF LAWN  
 TENNIS  
 MATCH PLAY AND THE SPIN OF THE  
 BALL  
*Each, illustrated, 5s. net.*

**TILESTON (Mary W.)**

- DAILY STRENGTH FOR DAILY NEEDS  
*3s. 6d. net.*  
*India Paper. Leather, 6s. net.*

**UNDERHILL (Evelyn)**

- MYSTICISM. *Revised Edition.*  
*15s. net.*  
 THE LIFE OF THE SPIRIT AND THE  
 LIFE OF TO-DAY *7s. 6d. net.*  
 MAN AND THE SUPERNATURAL  
*7s. 6d. net.*

**THE GOLDEN SEQUENCE**

- Paper Boards, 3s. 6d. *net*;  
 cloth, 5s. *net.*

**CONCERNING THE INNER LIFE***2s. net.***THE HOUSE OF THE SOUL***2s. net.***VARDON (Harry)****HOW TO PLAY GOLF**

- Illustrated.* *5s. net.*

**WILDE (Oscar)****THE WORKS**

- In 16 Vols. Each 6s. 6d. net.*

**I. LORD ARTHUR SAVILE'S CRIME***AND THE PORTRAIT OF MR. W. H.***II. THE DUCHESS OF PADUA***(3s. 6d. net.)***III. POEMS****IV. LADY WINDERMERE'S FAN****V. A WOMAN OF NO IMPORTANCE****VI. AN IDEAL HUSBAND****VII. THE IMPORTANCE OF BEING  
EARNEST****VIII. A HOUSE OF POMEGRANATES****IX. INTENTIONS****X. DE PROFUNDIS and PRISON  
LETTERS****XI. ESSAYS****XII. SALOME, A FLORENTINE  
TRAGEDY, and LA SAINTE***COURTISANE***XIV. SELECTED PROSE OF OSCAR  
WILDE****XV. ART AND DECORATION****XVI. FOR LOVE OF THE KING***(5s. net.)***XVII. VERA, OR THE NIHILISTS****WILLIAMSON (G. C.)****THE BOOK OF FAMILIE ROSE***Richly Illustrated. £8 8s. net.***METHUEN'S COMPANIONS TO MODERN STUDIES**SPAIN. E. ALLISON PEERS. *12s. 6d. net.*GERMANY. J. BITHELL. *15s. net.*ITALY. E. G. GARDNER. *12s. 6d. net.***METHUEN'S HISTORY OF MEDIEVAL AND MODERN EUROPE***In 8 Vols. Each 16s. net.***I. 476 to 911.** By J. H. BAXTER.**II. 911 to 1198.** By Z. N. BROOKE.**III. 1198 to 1378.** By C. W. PREVITE-ORTON.**IV. 1378 to 1494.** By W. T. WAUGH.**V. 1494 to 1610.** By A. J. GRANT.**VI. 1610 to 1715.** By E. R. ADAIR.**VII. 1715 to 1815.** By W. F. REDDAWAY.**VIII. 1815 to 1923.** By Sir J. A. R. MARRIOTT.**Methuen & Co. Ltd., 36 Essex Street, London, W.C.2.**





